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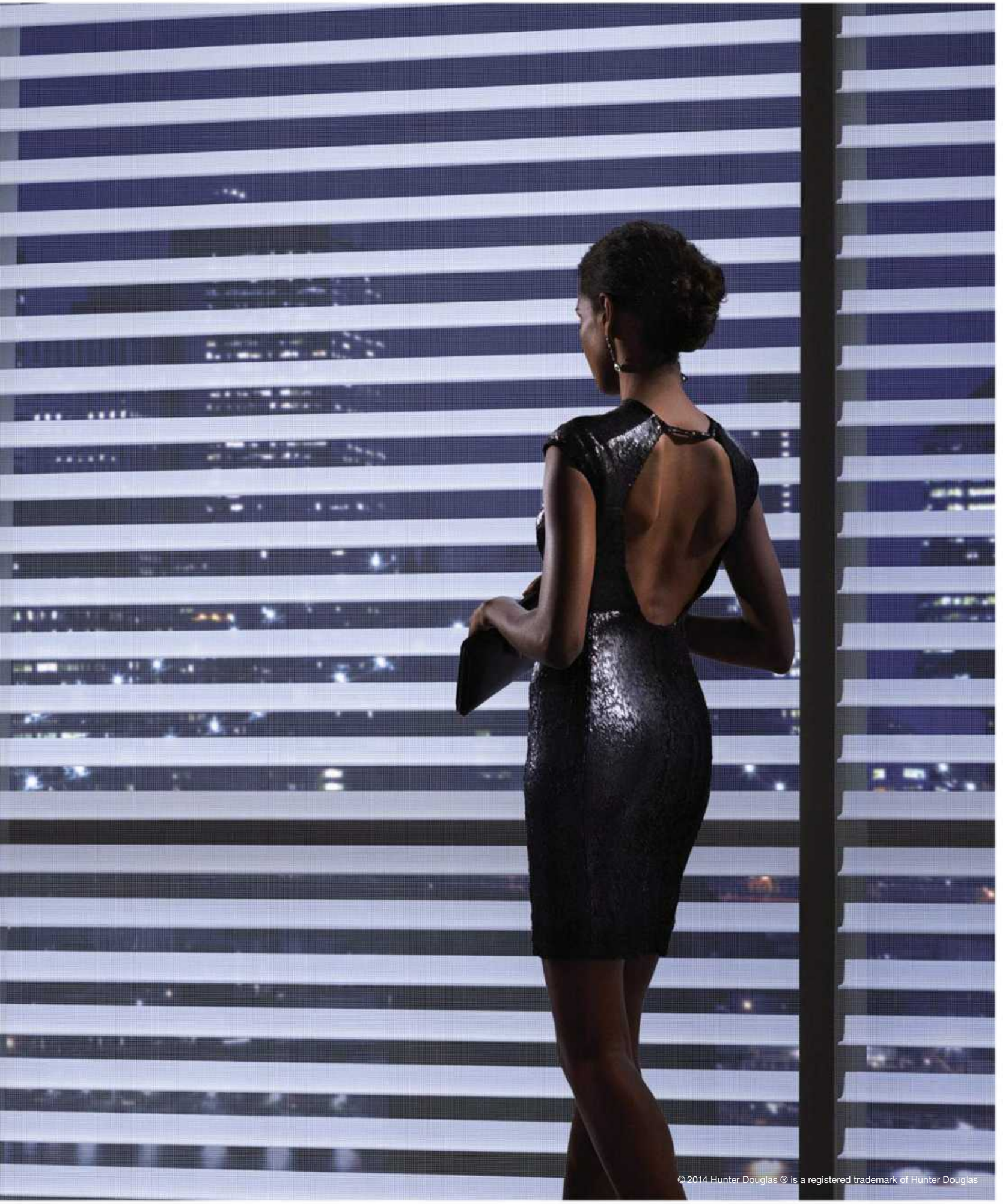
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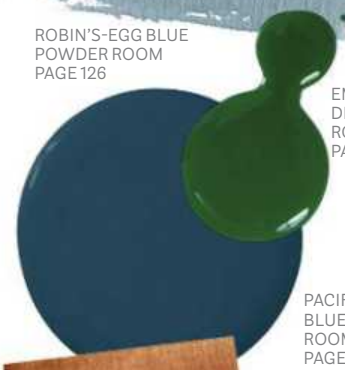
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"Color should be a sensory experience, one with complexity and nuance."

AMANDA NISBET



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Beyond the Page

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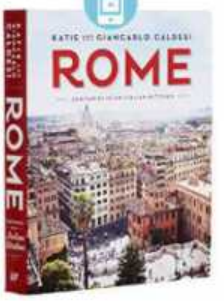


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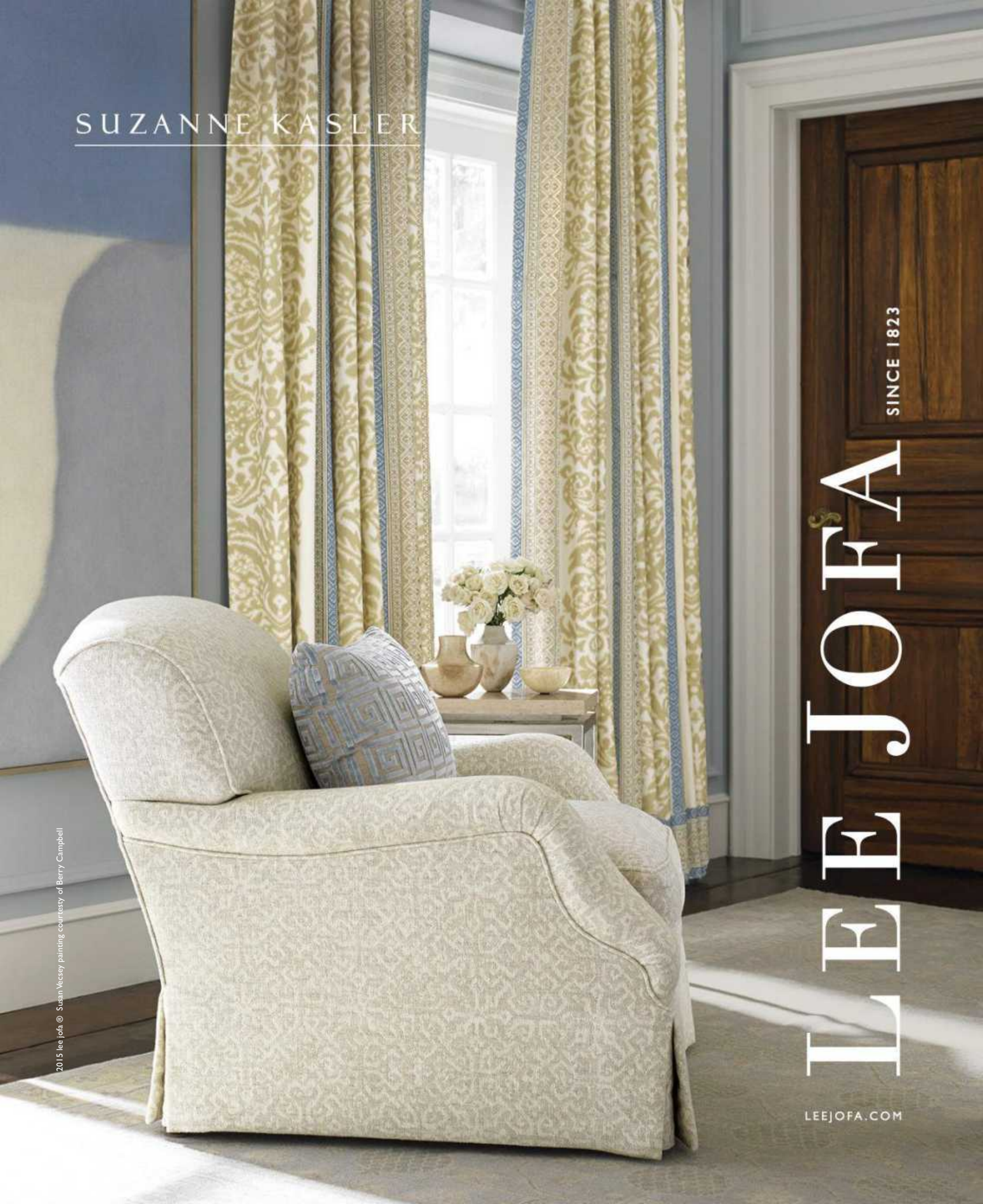
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SUZANNE KASLER
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2015 lee jofa © Susan Vecsey painting courtesy of Berry Campbell

Q: WHAT COLOR LAST MOVED YOU?



"The Margot Tenenbaum–inspired combination of sable, powder pink, and loden green at Alessandro Michele's fall 2015 premiere collection for Gucci."
Melissa Colgan



"The loud, happy pink of my three sprawling hydrangea bushes this summer."
Lillian Dondero



"The zingy, exuberant mix of lime and seafoam green at a kids'-party space in Brooklyn—it felt very 1973, and also like a Caribbean vacation."
Suzan Sherman



"On a shoot at Great Guana Cay in the Bahamas, I saw a sunset after a rainstorm that was lavender and vibrant pink with stripes of gold. Almost a religious experience!"
Doretta Sperduto

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From Our Editor





Latest color crush: My new Waterlilies rug by Carrier and Company for Studio Four (*above*) with my russet red Kravet sofa fabric (*above left)* and Farrow & Ball Brinjal walls (*top*). At left, an inspiring fan deck—Kathryn M. Ireland pairs her fabrics with C2 Paint.

A FRIEND WHO'S ABOUT TO renovate her Iowa kitchen e-mailed me questions and mentioned, "I want it all white, I think. Debating some gray." I had to laugh. Though I had surface materials and floor-plan pointers to share, I didn't have much to say about white—neutrals are not my strong suit.

The idea of living with white walls, or white sheets, is alien to me. It's as much a departure, I imagine, as my aubergine living room (at left) would be to my friend. But there you have it: Our comfort levels with color are very personal.

I grew up in a Technicolor Dreamcoat of a house where anything that was white was simply in the queue to be painted. At 13, deep in the throes of teen angst, I chose café au lait for my bedroom walls, probably to peeve my mother. It would be my first and last neutral to date.

Saturated hues make me feel at home. I seldom wear white or black (even my mascara is brown), gravitating toward autumnal colors in my wardrobe and in life. But I recognize the shred of fear in my decisions. To cherry-pick ivory or dove from the vast range of whites is more challenging to me than choosing between moss and lichen. I'm sure there will be a chapter in my domestic life for the confidence of whites. You'll be the first to know when it happens!

And so this Color Issue is our way of coaxing readers out of their color security blankets. Designers are often quoted as saying they consider grass green, sky blue, and even bright red a neutral. It's nonsensical. Or is it? A neutral is a hue that plays nicely with others, one that's as pleasing tomorrow (and next year) as it is today. There's a whole fan deck out there. Why limit yourself to a few pages?

What's your go-to hue? Instagram or Tweet @sophiedow with #myneutral. I can't wait to see!

Sophie Donelson, EDITOR IN CHIEF
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Inspired by June!

Readers interpreted our June cover, sketched by design director Eleftherios Kardamakis (*top*) and styled by Melissa Colgan. Artist Chuck Fischer painted the tableau; @ericamartonceleb manicurist, @dear_kcs, and @lauramueseler Instagrammed it!











PHOTOGRAPHER FRANCESCO LAGNESE (PORTRAIT) **FASHION STYLIST** JENNIFER SMITH **HAIR AND MAKEUP** JACQUELINE COOKSON **TOP AND SKIRT** AGNES B. **NECKLACE** DINOSAUR DESIGNS


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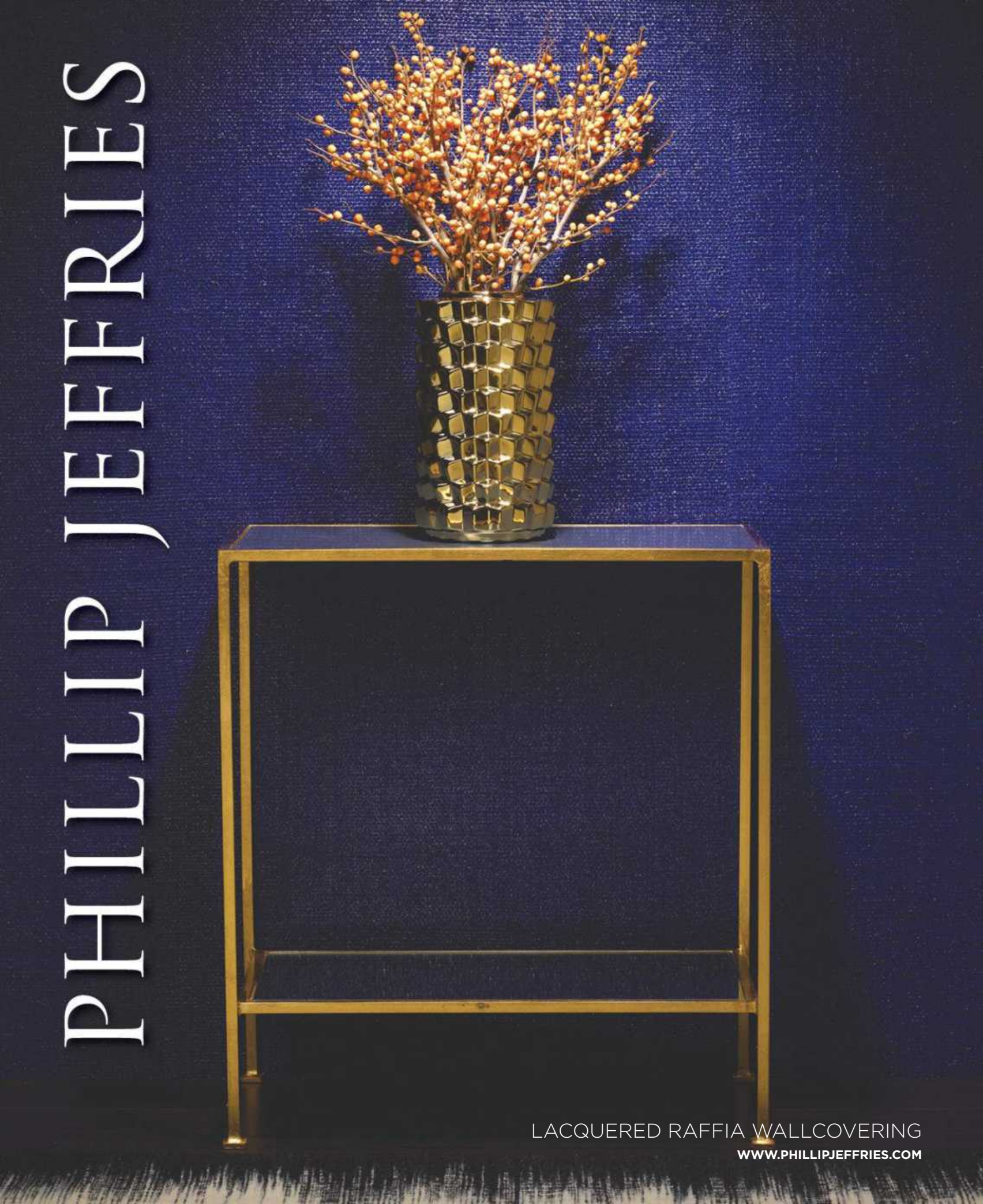
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PAINT

Homework

A home office need not be bland. Color, in fact, is the ultimate inspiration!



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"Using a soft, sophisticated taupey gray on the walls, trim, and bookcases is a great alternative to a dark, traditionally paneled room—and a fresher look. All the colors in this upstairs office are soothing, making it the perfect place to reflect or catch up on work at the vintage campaign desk."
SUZANNE KASLER



HERITAGE RED PM-18
BENJAMIN MOORE

"Using a bright red for a home office can be a daring feat. But to me, the color personifies passion, energy, and creativity. I recently lacquered the walls of a home office/library in this powerful crimson and loved the result. It stimulates the senses to be especially imaginative."
BRUCE BIERMAN



WINDS BREATH 981
BENJAMIN MOORE

"An office at home is an escape. You go there to concentrate on work or reading. You don't need any distractions. For a client who wanted a clean, crisp, organized office, I chose a wall color inspired by the delicate blend of a local barista's café au lait. I feel very focused and productive when I'm sipping coffee."
EVE ROBINSON



BLUE GRAY 91
FARROW & BALL

"This is not really blue and not really gray. It's kind of creamy-dreamy, like a beautiful cloud. I think of an office as a place where you just want to be calm and creative, and this is very calming—and very chic with a pop of navy or lavender. It's a blank canvas for whatever you're doing at the moment."
DAVID PHOENIX



DOWN PIPE 26
FARROW & BALL

"Lately, I've been having a good time with this deep gray. It changes a lot in different conditions. When the room is dark or in shadow, it seems almost black. But in direct sunlight, it's the color of a Baltic afternoon. So it's not boring. It also goes well with caramel leather chairs—something I can imagine putting into almost any office."
DAVID NETTO



BURNT CARAMEL 2167-10
BENJAMIN MOORE

"Burnt caramel is something you never want in your kitchen, but paint it on the walls of your office and it will completely envelop you. Part vintage collegiate and part bold masculine, it's relaxing enough to make you feel as if you're in a lived-in library but happy enough to keep your eyes from dozing. It gives instant history and a bit of prestige, which I think every home office needs."
KYLE SCHUNEMAN

PRODUCER CHRISTINE PITTEL **PHOTOGRAPHER** PIETER ESTERSOHN. FOR MORE DETAILS, SEE RESOURCES

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EVE GREEN 2024-20
BENJAMIN MOORE

"This wall was really asking for something. In the midst of a light, white room, the splash of chartreuse is very spicy and yet oddly neutral. It really sets off all the other colors around it, even the simple putty-white cabinets and the old sepia poster. It's a nice jolt of happy energy."
JACKIE TERRELL





HALF LIGHT 29-2
PRATT & LAMBERT

"The idea came to me after a surprisingly relaxing Virgin Atlantic flight from Los Angeles to London. The lighting in the plane was programmed to sync with the duration of the flight, and it varied through a cycle of warm, tranquil colors—including this lavender. The flight crew told me the lavender was specifically chosen to relax the mind."
CHAD EISNER

ST. LUCIA TEAL 683
BENJAMIN MOORE

"Sometimes designing for a couple can make you feel like you're a referee at a battle of the sexes. This teal appeals to both men and women, which made it perfect for an office that was going to be shared. It's robust but not too bold, and it would infuse any space with understated warmth."
KERRY JOYCE

HANCOCK GREEN HC-117
BENJAMIN MOORE

"This celadon is a little more serious than a lot of light greens. It's got a touch of gray, which gives it some depth. That makes it more earthy and sort of quiet, which is ideal for a work space. You get color and warmth, but it's not too much of a commitment. And it goes with everything, so it's a great backdrop."
SALLY STEPONKUS

VIOLET DUSK 1409
BENJAMIN MOORE

"Working from home can be a real challenge. Just around the corner are all sorts of distractions, so a home office has to be both inviting and calm—a place where you can focus. I like this soft violet because it's barely there in the bright midday sun but gains richness as the light recedes over the course of the day."
MOLLY LUETKEMEYER

ANGELIC SW 6602
SHERWIN-WILLIAMS

"I used this delicate pink in my own home office, and I love it! It's feminine and flirty, but not too sweet because it leans slightly toward coral. Apparently pink has been shown to create calmness and peace of mind. Pair it with black and white for a counterpoint, or add deep emerald green to balance the softness of the pink."
TOBI FAIRLEY

PHOTOGRAPHER PETER TURMAN

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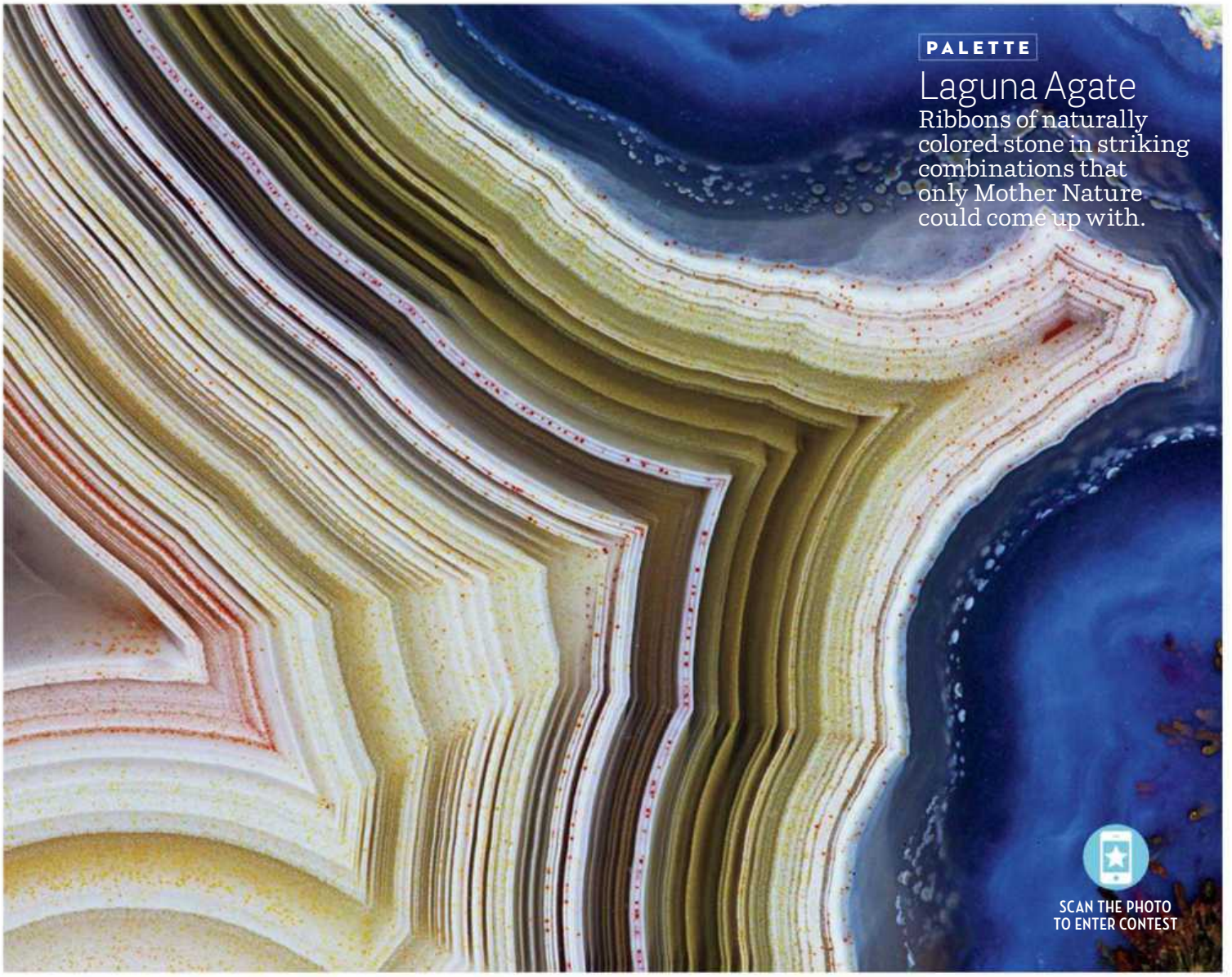


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HUMBLE GOLD
SW 6380 **SHERWIN-WILLIAMS**

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CONTEST

NAME THIS COLOR AND YOU COULD WIN!

1. Come up with an evocative name that describes the color above. Describe it in a sentence or two (50 words or less). **BE CREATIVE!**
2. Go to **HOUSEBEAUTIFUL.COM/NAMETHISCOLOR**—or scan the photo above with your mobile device—to enter, from August 7 through September 10, 2015.
3. The winner receives **$100!** Three runners-up will each receive *House Beautiful*'s book *Colors for Your Home: 493 Designer Favorites.*



THE JUNE 2015 WINNER

SUGARED GRAPEFRUIT

NANETTE BARON; FARGO, ND

"A childhood memory: My father would sugar grapefruit for me with a wink and call it 'fairy fruit.'"

Go to **HOUSEBEAUTIFUL.COM/COLORWINNERS** for the three runners-up.

NO PURCHASE NECESSARY TO ENTER OR WIN. NAME THIS COLOR CONTEST. SPONSORED BY HEARST COMMUNICATIONS, INC. BEGINNING AT 12:01 A.M. (ET) ON AUGUST 7, 2015, THROUGH 11:59 P.M. (ET) ON SEPTEMBER 10, 2015, ENTER AT HOUSEBEAUTIFUL.COM/NAMETHISCOLOR AND COMPLETE THE ENTRY FORM PURSUANT TO THE ON-SCREEN INSTRUCTIONS, INCLUDING YOUR PROPOSED COLOR NAME FOR THIS MONTH'S FEATURED COLOR AND A BRIEF DESCRIPTION (50 WORDS OR LESS) OF YOUR INSPIRATION. MUST BE A LEGAL RESIDENT OF THE 50 UNITED STATES, THE DISTRICT OF COLUMBIA, OR CANADA WHO HAS REACHED THE AGE OF MAJORITY IN HIS OR HER STATE, TERRITORY, OR PROVINCE AT TIME OF ENTRY. VOID IN PUERTO RICO, THE PROVINCE OF QUEBEC, AND WHERE PROHIBITED BY LAW. CONTEST SUBJECT TO COMPLETE OFFICIAL RULES AVAILABLE AT HOUSEBEAUTIFUL.COM/NAMETHISCOLOR.

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A series of oil-on-canvas pieces—hand-painted in Oly's artist workshop in Berkeley, California—delivers a breezy feeling. Cloud Paintings by Oly. From $2,125 for a 40″ × 30″ piece. **olystudio.com**

BUZZ

Art and Framing

Outstanding art is cropping up in the most unexpected places. Furniture makers, design firms, and even fabric houses have added the finishing touches—prints and paintings—to their offerings. And it's never been easier to get a piece framed: A bevy of new sites make it a snap. Here, a guide to the new art landscape for every style and budget. >>

STYLIST MELISSA COLGAN **PHOTOGRAPHER** ERIKA LAPRESTO/STUDIO D. BELMONT CONSOLE BY MR. BROWN

BUZZ

Instant Collections

Already framed and available in multiples, so you can fall in love with a look and really run with it.



MINERALS Each zeolite specimen occurs naturally, with slight color and shape variations. Framed Natural Minerals, 11″ × 14″, $460 each. By Mitchell Gold + Bob Williams. **mgbwhome.com**



CONTEMPORARY Kravet, the forward-thinking fabric company, launched Curated Kravet this year. The to-the-trade website is teeming with high-quality, ready-to-ship *everything,* including a robust offering of wall art. This six-foot print, *Stella 1,* is part of an homage to contemporary artist Frank Stella. **curatedkravet.com**



WATERCOLORS Design notable Nina Campbell created a 10-part series of her uncle's watercolors, scaled to fill a wall over a sofa. $4,900 for 10. **trowbridgegallery.com**



Robyn Pocker's Framing Wisdom

The framer of New York represents the third generation of her family's J.Pocker company, which has offered exquisite framing since 1926. **jpocker.com**

Mat color "Warm white is safe, but I tell people to choose the color that drew them to the art in the first place. And a mat helps protect the work, too."

Frame style "Match your frame to your art's roots. If it's a Dutch still life, choose a frame with Dutch heritage. Your framer can help."

Go 3D "Frame family memorabilia. Think outside the box, like a baby's first pair of shoes or Grandpa's WWII Air Force cap. This always makes for great conversation."

Choose quality "Buy the best archival framing you can afford. Our industry spends a lot of time developing better materials, and it's worth the money."

Beyond black "When framing black-and-white photography, consider gray and silver frames and mats, which help pick up warm tones in the photo."



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BUZZ



Online Framing

All of these sites will get your art matted and framed fast. Here's our favorite feature from each.

Simply Framed Send a scarf, and it can be pressed and hand-sewn onto a linen-wrapped mat board (above and right). From $175, including shipping both ways. **simplyframed.com**

Framebridge With just a few clicks, your digital photo will be printed and framed in one of dozens of options. From $39. **framebridge.com**

Framed & Matted Choose from 32 mat colors. A second mat color is free, so you can experiment—with a safety net. From $59. **framedandmatted.com**





Your "Local" Gallery

Where to discover art and artists, from affordable prints to exclusive art fairs.

MINTED.COM
A crowdsourced platform for artists from all over the globe to sell their work at an affordable price point. *Flutter,* left, is by Andi Pahl of Columbus, Ohio.

ARTFULLYWALLS.COM
Take the guesswork out of creating a gallery wall by virtually arranging, and rearranging, to your heart's content.

PUREPHOTO.COM
The destination for contemporary photography, with a fantastic search function and an established program with the design trade.

LITTLECOLLECTOR.COM
The first contemporary gallery for art aimed at nurseries and kids' rooms, with works by noted artists created exclusively for the site.

ARTSY.NET
An interactive encyclopedia of artists, fairs, galleries, and even museum exhibitions, for everyone from students to collectors.

ARTSPACE.COM
A mammoth online marketplace for both emerging and A-list artists, with pieces ranging from $100 to $100,000.

RH Contemporary Art

Restoration Hardware is blurring the lines between the art and retail worlds with an artist-in-residence program in Brooklyn; a six-story gallery in New York City's Chelsea arts district; a well-authored journal; and now a stable of art consultants at a store near you. **rhcontemporary art.com**

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SHOPPING

Not One to Rest

Los Angeles style bellwether Kelly Wearstler—who revived Hollywood Regency and sparked the recent geode moment—has introduced her first-ever bedding line. California's coastal landscape inspired the quiet, dreamy sheets and fine embroidered pillows, which we'd argue also merit a spot in the living room, be it the coast, the country, or anywhere in between. —Krystian von Speidel





Wearstler's Luxe Bedding Collection includes three styles: Zephyr, a playful contrast of pink and charcoal; Zuma, a stylized brushstroke; and Dune, an earthy, all-over design. From $100 for a queen-size flat sheet. **bloomingdales.com**

GREAT FINDS

A Weekend Update

Drawer knobs are lovingly referred to as jewelry for furniture, so it's fitting that the latest array from Anthropologie is designed by Brit bauble brand Lola Rose. A riff on the company's bohemian jewelry—favored by Catherine, Duchess of Cambridge—the label's first foray into home decor features burnished brass and gem-like resin that will make any ho-hum dresser dazzle. —*KvS*

Right: Bartizan and Soho knobs by Lola Rose. From $10 each. **anthropologie.com**



STYLIST LORA YOON HUH (GREAT FINDS) **PHOTOGRAPHERS** MARK EDWARD HARRIS (WEARSTLER); LARA ROBBY/STUDIO D (2). WALLPAPER BY DESIGNERS GUILD (GREAT FINDS)



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WALLPAPER

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There's added allure in the latest metallic wallpapers: whispers of pattern, depth of color, and subtle textures that catch the light, day or night.

From top:
LONDON PLANE By Philip Gorrivan. In Pacific. **hollandandsherry.com**

OXIDIZED LEAF In Ink. **phillipjeffries.com**

VEGA In 98. $220 per yard. **elitis.fr**

BRASSCLOTH In Jade. $32 per square foot. **calicowallpaper.com**

BAS RELIEF EARLHAM In Sterling Silver with Custom Rose finish. $1,196 per panel. **degournay.com**

Items without prices are available through a designer.

A REALISTIC STAND-IN FOR AN ANTIQUE MIRROR.

STYLIST MELISSA COLGAN **PHOTOGRAPHER** LARA ROBBY/STUDIO D. BACKGROUND FABRIC: RAMBOUILLET MELANGE VELVET IN PENGUIN FROM HOLLAND & SHERRY


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Left: Peacock cotton in Red. Through a designer.

Right: Deconstructed Stripe linen in Black. Through a designer.

FABRICS

Miles Redd x Schumacher

"I love pairing something rough with something slick, or putting 18th-century next to modern," says designer Miles Redd about his new collaboration with Schumacher. "In this fabric collection, you can easily create the push-pull that makes a room exciting. I'm here to help you put it all together. Any combination works." ***fschumacher.com***

TECHNOLOGY

HOME SWEET APP

The new Housepad app is command central for your house—a digital catalog of who, what, and where. Creator and 1stdibs founder Michael Bruno uses it to relay his admittedly picky instructions to housekeepers by uploading a room image and annotating it. But it's also a hub for doctor info, alarm codes, takeout numbers—crucial data for houseguests, dog walkers, and babysitters. Coming soon: A feature to file those pesky warranties and log miscellanea like which lightbulbs go where. **housepadapp.com**



WE'RE SMITTEN

Fab at Any Cost

Button tufting, urbane shapes, and fabric options like menswear flannels typically aren't in the cards for sofa shoppers with value in mind. But look—that just changed!

Langford Sofa. From $1,999. **dwellstudio.com**



PHOTOGRAPHER LARA ROBBY/STUDIO D (FABRICS)


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TRENDING

Check Mate

Call him the titan of tartan. San Francisco decorator and Ralph Lauren alum Scot Meacham Wood so often swathes rooms—and himself—in plaids, it's become his calling card. "I've always had a visceral response to tartan," he says. "It's military and masculine, but also romantic." This month, Wood debuts his first collection of products: fabrics by the yard, matching trim, pillows, furniture, and antique accessories, all sourced from a seventh-generation family mill in Scotland. You'll find fresh colorations of familiar patterns, like Black Watch and Royal Stewart—which, thankfully, no longer requires the Queen's blessing to wear. —*Krystian von Speidel*



Pillows, from top: Taylor Ancient Tartan; Buchanan Tartan; Stewart Black Tartan; Tipperary Tartan; and Gunn Modern Tartan. From $375 for 20″ Sq. *Backdrop:* Baker Tartan. $215 per yard. **scotmeachamwoodhome.com**



TRENDING

Beaded Beauties

Think not of boho necklaces or bedazzled eveningwear—the beads of the moment are playful, polished, and downright cool. Case in point: this Kenyan-inspired Pierre Frey fabric (second from top), beguiling as curtains and brilliant on dining-chair backs. Or how about a clutch?

From top: Aegean Napkin Ring in Coral. $18. **jonathanadler.com**. Origines embroidered cotton. Through a designer. **www.pierrefrey.com**. Nomad Placemat. $592 for four. **kimseybert.com**. A look from the Dries Van Noten fall/winter 2015 collection.

PHOTOGRAPHERS NICOLAS SMITH (WOOD); LARA ROBBY/STUDIO D (PILLOWS, FABRIC)

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PAINTS

Paint the Town

Edith Wharton would have loved Ralph Lauren Paint's West Village palette. So would the gang on *Girls*. Inspired by graceful 19th-century New York townhouses, these urbane colors are age-defying in every sense of the word. **ralphlaurenpaint.com**

1. *Gray Coat* 2. *Volute Green* 3. *Black Basalt* 4. *Napoleon* 5. *Hayrick* 6. *Purple Bronze* 7. *Minotaur* 8. *Tibetan Jasmine* 9. *Mercer* 10. *Oculus Blue* 11. *Saltaire* 12. *Townhouse* 13. *Box Pleat White* 14. *Wave Gray. All decorative moldings from Hyde Park Mouldings.* ***hyde-park.com***

STYLIST MELISSA COLGAN **WRITER** CHRISTINE PITTEL **PHOTOGRAPHER** ERIKA LAPRESTO/STUDIO D


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DRAPERY: ASTRAL-ECRU; PILLOWS ON LEFT T/B: POP FLOWER-TANGERINE, SHOW GIRL-BERRY, ENCORE-CANARY; PILLOWS BEING HELD T/B: VEE GROOVE-PLUM, SPAGHETTI STRAP-LAVENDER, EMZEE-MULTI, POP FLOWER-WISTERIA, GEORGETTE-BERRY; PILLOWS IN THE MIDDLE T/B: RHINESTONE COWBOY-MINERAL, SHOW GIRL-AQUAMARINE, MAESTRO 2-MAGENTA, TULLE BOX-PLUM (PILLOW FLANGE), POP FLOWER-WISTERIA, JOIE DE V-AQUA/GREEN; PILLOWS ON RIGHT T/B: SCOTCH AND SODA-TANGERINE, TULLE BOX-TANGERINE, GEORGETTE-BERRY, FASHION PLATE-AQUAMARINE, TWEE-AQUAMARINE, AVA-CANARY, DILEMMA-AQUA/GREEN

THE EXPERTS

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Anderson in the ballroom of a client's 19th-century estate in New Jersey.

SCAN TO HEAR MORE FROM ANDERSON

NEXT WAVE

Back to the Future

With a penchant for fusing avant-garde pieces and those from yesteryear, New York City designer Caleb Anderson has clearly taken his training with design titans Jamie Drake and David Mann to heart.

WRITER HILLARY BROWN **PHOTOGRAPHER** JOE SCHMELZER. FOR MORE DETAILS, SEE RESOURCES

NEXT WAVE

A CAPTIVATING CITY SALON

For the sun-filled sitting room of a client's SoHo apartment, Anderson designed an eclectic space with a fanciful array of both fresh and antique elements. A quirky wooden Antonio Pio Saracino chair adds a sense of levity to the room. "I wanted a chair that was sculptural and delivered a strong presence," the designer says. A gleaming bronze John Lyle coffee table, a tufted-linen sofa, and a floor lamp from Maison Gerard ("it's like a giant 1920s umbrella") add to the eccentric mix. Benjamin Moore's Coastal Fog on the walls acts as a neutral canvas for a gilded mirror, a family heirloom.



A PEEK INSIDE CALEB'S WORLD



JEREMIAH GOODMAN "I'm always moved by his romantic and moody watercolors." **jonathanadler.com**

FRENCH CANVAS "A warm and complex off-white paint. Its neutrality never bores me." **benjaminmoore.com**



FRANÇOIS SALEM TABLE "It's more than just a quirky table—it's a sculpture." **1stdibs.com**



SILK VELVETS "Rich and decadent, they elevate upholstery to another level." **leejofa.com**



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MOHAIR THROW "A must-have for adding a cozy, luxe layer." **cristinaazario.com**

My Louis XVI desk was my first significant antique purchase.

PHOTOGRAPHERS LAUREN SILBERMAN (INTERIOR); LARA ROBBY/STUDIO D (FABRICS, THROW); GETTY IMAGES (FLOWER) ILLUSTRATOR JEREMIAH GOODMAN/COURTESY OF DEAN RHYS MORGAN


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KITCHEN CONNOISSEURS

WADE HALLOCK OF HALLOCK DESIGN GROUP ON **INNOVATION**





THE "HEARTH" HAS ALWAYS BEEN A GATHERING PLACE FOR FAMILIES and it is really no different today as our kitchens transform to keep up with modern technology. Since the 1940s, when small appliances like the blender became part of the average kitchen, our kitchens have grown to include the newest and latest in modern conveniences. With the re-integration of our kitchen and living space in recent decades, cooking is seen as something more creative and socially interactive. This trend has opened up an entire industry of kitchen design, which enables us to take advantage of the latest appliances and cultural behaviors.

KITCHENS ARE NO LONGER LIMITED TO COOKING A MEAL, but also serve as a living and social space. Refrigerators and freezers have doubled or tripled in size and have grown to integrate TVs and coffee dispensers. Brands like Miele create "smart" appliances that free up our time and help perfect some of our skills in the kitchen. Design not only relates to an object's exterior, but also to the user's experience. With this goal in mind Miele sought out to develop built-in kitchen appliances which create a harmonious range of products. Appliances are aligned in terms of design, functionality and user interface. With the introduction of Miele's newest ranges, opportunities are endless, with features such as MasterChef that allow the everyday culinary aficionado to choose from over 100 menu items which make food preparation a breeze.



"Choices abound in every appliance we choose. We can customize our ranges with burners and griddle tops, choose a countertop espresso machine or a built-in, and our oven size can be customized and adapted for bread-making. Our at-home cooking experience can be as simple or complex as our skills allow."

Miele

FOR MORE INNOVATIVE KITCHEN DESIGN, VISIT MIELEUSA.COM

"The seamless integration of appliances makes our new 'hearth' as modern and as 'smart' as the rest of our lives."



EVEN A TRADITIONAL SCHEME NEEDS A JOLT OF COLOR FOR PERSONALITY.



MASTER CLASS

AMANDA NISBET ON COLOR

"I've been called 'the color whisperer,' and as crazy as that sounds, I've always had an innate understanding of how color affects an interior and its inhabitants. I consider color, be it a tonal palette or a Technicolor blast, both my most powerful tool and the foundation of every room I design. I don't believe in hard-and-fast rules; for me, it's an intuitive process, not a scientific one. Once I take in the basic factors and the essence of a space—the size, purpose, and light quality—the right color emerges." —*as told to Julia Lewis*



GLAMOROUS COLOR "Color can be the difference between ho-hum and high style. My clients requested a 'glamour room' for dinner parties. Deep fuchsia walls create a striking envelope, and the painting heightens the drama."

PRIMARY COLOR "I'm not often drawn to primary colors, but this sunny living room with lush garden views called for a crisp, simple palette with bold swaths of color—yellow silk curtains and blue velvet sofas—to ground the room."

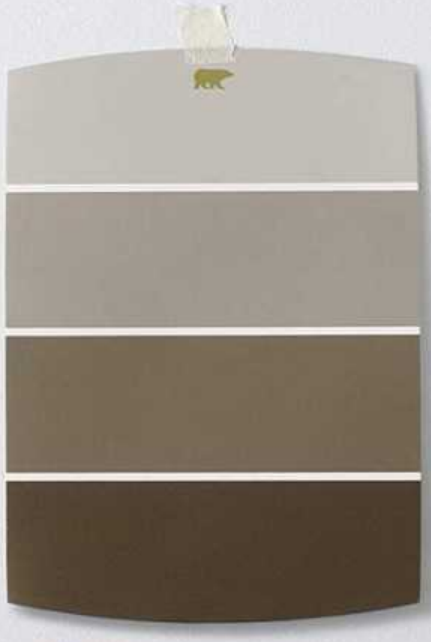


COSSETING COLOR "Every home needs a cocoon—a cozy retreat from the world. These rooms lend themselves to deep, rich colors, like pea-soup green. The trim is the same glossy hue, so the corners seem to recede."

UPDATING THE CLASSIC BLUE BEDROOM

"A blue bedroom can be a bit formulaic, but there is something undeniably comforting about those pale water hues. If you go with blue, think about tonal layers for depth, interest, and a way around cliché. In one bedroom I designed, the periwinkle palette is an interesting assemblage of textures and hues. The walls have a subtle crosshatched pattern, the headboard is tufted linen, and the sconces have shirred-fabric shades. There are floral and geometric prints, plus a fuzzy mohair throw. The blues don't match—and that's the point. Color should be a sensory experience, one with complexity and nuance. It's not a matching game: It's the mix of different tones and textures that makes a room interesting."

PHOTOGRAPHS COURTESY OF AMANDA NISBET FROM *DAZZLING DESIGN* (INTERIORS). FOR MORE DETAILS, SEE RESOURCES



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VS.

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homedepot.com/colorcenter

Bookcase: BEHR® Catalina Coast PPU13-3
Wall: BEHR® Studio Taupe PPU5-7

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one layer at a time

AT STEARNS & FOSTER®, our mattresses are handcrafted from the highest quality materials and built to ensure indulgent comfort that will stand the test of time. In spring 2015, Stearns & Foster invited blogger Justina Blakeney of TheJungalow.com to learn about our mattress-making process and to discover our incredible story.





WHAT MAKES A STEARNS & FOSTER?

- *The finest materials*
- *Attention to detail*
- *Highest standards*
- *Authentic craftsmanship*
- *Construction that takes twice as long*

AS THE FOUNDER of lifestyle blog The Jungalow, Justina Blakeney curates fresh ideas for designing and styling every aspect of the "bohemian" life. Her recently published book, ***The New Bohemians***, is on the 2015 *New York Times* best-seller list.





"EACH OF THE MANY LAYERS in a Stearns & Foster helps ensure ***breathability, support and overall comfort***. Stearns & Foster mattresses are made with every detail in mind. When you meet the gifted craftsmen, it's obvious that they are committed to perfection no matter how long it takes. These certified artisans clearly take pride in their work. ***Hand-selected materials and time-honored craftsmanship*** are what set Stearns & Foster mattresses apart from the rest. Building a Stearns & Foster mattress is an art, not a science, and each mattress is signed by the maker at the end of the process—leaving an official seal of their commitment to quality."

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StearnsandFoster.com

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stearnsandfoster.com
STEARNS & FOSTER®
PERFECTLY CRAFTED SLEEP



TABLESCAPE

DONNA LENNARD'S COZY ITALIAN-STYLE DINNER

As the owner of Manhattan's two Il Buco restaurants and their neighboring home-decor shop, Lennard creates a table using "rustic and refined elements to please the eye and, eventually, the palate."



Mismatched plates personalize the place setting for each guest. Tuscan Hand-Glazed Terra-Cotta Dinner Plates, $44 each. **ilbucovita.com**



"Add pattern with pretty tiles that can hold a wine bottle or a loaf of bread." Antique Tiles, $125 each. ilbucovita.com



"Handblown recycled glass has a raw elegance that feels great in the hand." La Riccia Glass Goblet, $120. ilbucovita.com



"Use metal accents to raise the chic factor a notch." Brass Hexagon Napkin Rings, $72 for four. michelevarian.com



"Flowers are the obvious centerpiece, but I like to play against the expected. Be seasonal: pomegranates in the winter, beautiful fall squashes, even a bowl of fresh apples." 8" Cherry Burl Bowl, $95. **jungleeny.com**



"Fill a simple pitcher with water or a mix of fresh-cut herbs and flowers." Pelican Pitcher, $165. emiliaceramics.com

PRODUCER CATHERINE LEE DAVIS **PHOTOGRAPHERS** DANA GALLAGHER (TABLESCAPE, PORTRAIT); LARA ROBBY/STUDIO D (4). FOR MORE DETAILS, SEE RESOURCES



EXPLORE NEW SURFACES | wilsonart.com/quartz

Wilsonart



IS YOUR KITCHEN VISIBLE FROM OTHER ROOMS? TAKE NOTE!

Here's how to love what you see

1. A NOTICE-ME "HEARTH"
"With an open kitchen, the area above the stove is a great spot to splurge. Because it's relatively small, you won't need a ton of tile, so pick something you love, like a hand-painted one or one with an unusual finish. The remainder of the kitchen can be tiled in a less expensive complementary surface material."

2. ALL EYES ON THE LIGHTS
"Pendants over the counter or island are a beautiful place for your eye to linger when you're looking into the kitchen. They also act as a decoy, drawing your eye up and away from the clutter! Group three together, and don't be afraid to go big—a large pendant adds balance and drama. Think of it as jewelry for the room!"

3. MAKE SPACE FOR LIVING
"In a kitchen with a large open floor plan, valuable living space often goes unused. Turn it into a small sitting spot perfect for people to relax, have drinks, and talk while others are cooking."

4. KEEP IT COVERED
"If the thought of seeing a metal refrigerator or dishwasher from the living area feels jarring, choose panel-ready appliances in the same style and finish as your cabinets. This will make the room feel more appealing and less utilitarian. And put small appliances, like microwaves, below the counter facing away from the open area."

LIBBY'S MAKEOVER



< LIBBY LANGDON, DESIGNER, AUTHOR, AND *TODAY* SHOW CONTRIBUTOR, SHARES EASY MAKEOVER TIPS IN EVERY ISSUE

OPEN KITCHEN

THE CHALLENGE "Turn an open kitchen—or any kitchen—into a comfortable space that looks sharp from every angle!"



PRODUCER DAVID M. MURPHY **PHOTOGRAPHER** DAVID A. LAND. FOR MORE DETAILS, SEE RESOURCES

There's always room for dessert.



Introducing the Samsung 4-Door Flex™ Refrigerator.

With an innovative convertible zone that transforms from freezer to fridge and back with the push of a button, keeping your favorite foods within reach is easy. Maybe too easy. **samsung.com/4doorflex**

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INSTANT ROOM

AN AIRY LIVING ROOM

With lofty ceilings, a welcoming furniture layout, and an elegant and verdant color scheme, a living room designed by sister duo Kirsten Kelli is destined to be the heart of the home.



THROW PILLOW

▲ "Bohemian and luxurious, mirrored silk adds hints of sparkle and texture to the custom velvet sofas."

IVORY DECORATIVE PILLOW, $285. johnrobshaw.com

MIRROR

▲ "Its substantial size makes a high-impact statement while complementing the lofted ceilings."

NO. 606 LOUIS MIRROR, janshowers.com





CURTAINS

▲ "This ethereal sheer linen dresses the windows gracefully yet doesn't compete with other design elements."

RAISE THE BAR: SANDBAR II, hollyhunt.com



WALLPAPER

▼ "We were going for a sophisticated barn look that would translate well from summer to autumn."

PBS 32, nobilis.fr

To create "a space where family can gather and socialize," Kirsten Fitzgibbons and Kelli Ford—whose firm has offices in Connecticut, Texas, and New York—employed pairs of sofas and chairs (similar styles available at Arhaus), anchored by a side table from Century Furniture. The chandelier is by Solária Lighting.

ARMCHAIR FABRIC

▲ "This green ikat was our main launching point. The graphic pattern mixes well with the custom bone-inlay coffee table."

LOCKAN BY CHINA SEAS, quadrillefabrics.com

"We're enjoying fresh lemonade and cool ocean breezes blowing through the curtains."





ACCENT CHAIR

◀ "A great profile and scale, plus materials that bring warmth and modern flair."

DORWIN CHAIR, $2,360. bernhardt.com



SOFA DRESSINGS

◀ "Finishing a bright sofa with a contrasting neutral tape is a fun way to add interest and character."

OPUS IN COSSE BY LELIEVRE, starkcarpet.com
2" HANNAH BORDER, samuelandsons.com

Items without prices are available through a designer.

PRODUCER PAIGE ALEXUS ILLUSTRATOR JOHN GIBSON PHOTOGRAPHERS MAX KIM-BEE (PORTRAIT); LARA ROBBY/STUDIO D (PILLOW, FABRICS, WALLPAPER). FOR MORE DETAILS, SEE RESOURCES





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MOOD BOARD

KATHRYN M. IRELAND

An extended trip back to the U.K. was so inspiring, the English-born designer (and current Californian) created the British Isles collection, an homage to her roots.

1. START HERE
"Bouquet is a charming floral to use in truly any room. Because there are eight or nine colors to pull from, it's a great lead fabric."

2. IRON AGE
"With every collection, I ask myself, Where will these fabrics end up? Will they look good with different metal fittings and hardware?"

3. GOOD COMPANY
"The tartan comes from a family-owned mill in Scotland that is beyond fabulous."

4. GALLERY GIRL
"I spent much time with Old Masters, inspired by pinks, muted mauve, shades of gray, and especially this girl in the green dress."

5. TWO-FACED
"Hand-stitched in India and perfect for curtains, since it's finished on both sides."

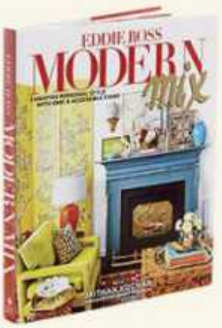


DESIGN BOOK

MODERN MIX

In this informative guide, *House Beautiful* alum Eddie Ross takes us along as he scours flea markets for one-of-a-kind treasures, like mother-of-pearl flatware and Wedgwood pottery. Ross then shares tricks for restoring items to their former glory, plus how to make them shine at home.

Modern Mix: Curating Personal Style with Chic & Accessible Finds, by Eddie Ross. Gibbs Smith, $45.



SCAN THE COVER TO BUY THIS BOOK



PRODUCER ORLI BEN-DOR (MOOD BOARD) **WRITER** HILLARY BROWN (DESIGN BOOK) **PHOTOGRAPHER** LARA ROBBY/STUDIO D. FOR MORE DETAILS, SEE RESOURCES

BEAUTIFUL IDEAS

THE 2015 KIPS BAY BOYS AND GIRLS CLUB DECORATOR SHOW HOUSE

House Beautiful partnered with Dacor at New York's Kips Bay Decorator Show House to present House Beautiful's Kitchen at Kips Bay. Dacor, our official appliance sponsor, showcased its state-of-the-art product in a stunning Christopher Peacock–designed kitchen. To celebrate this special partnership, which also coincided with Dacor's 50th anniversary, House Beautiful and Dacor co-hosted a cocktail party and preview for designers, tastemakers, and design industry VIPs.



Kate Kelly Smith, Hearst Design Group; Carolyn Englefield, Veranda; Sophie Donelson, House Beautiful; Steven Joseph; Lynn Joseph; Mike Joseph, from Dacor



Brenda Saget, House Beautiful; Chuck Huebner, Dacor; Karol Becker, Dacor; Jessica Clinton, Dacor



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AT LAST, A REFRIGERATOR FOR THOSE WHO REACH FOR MORE THAN THE MILK



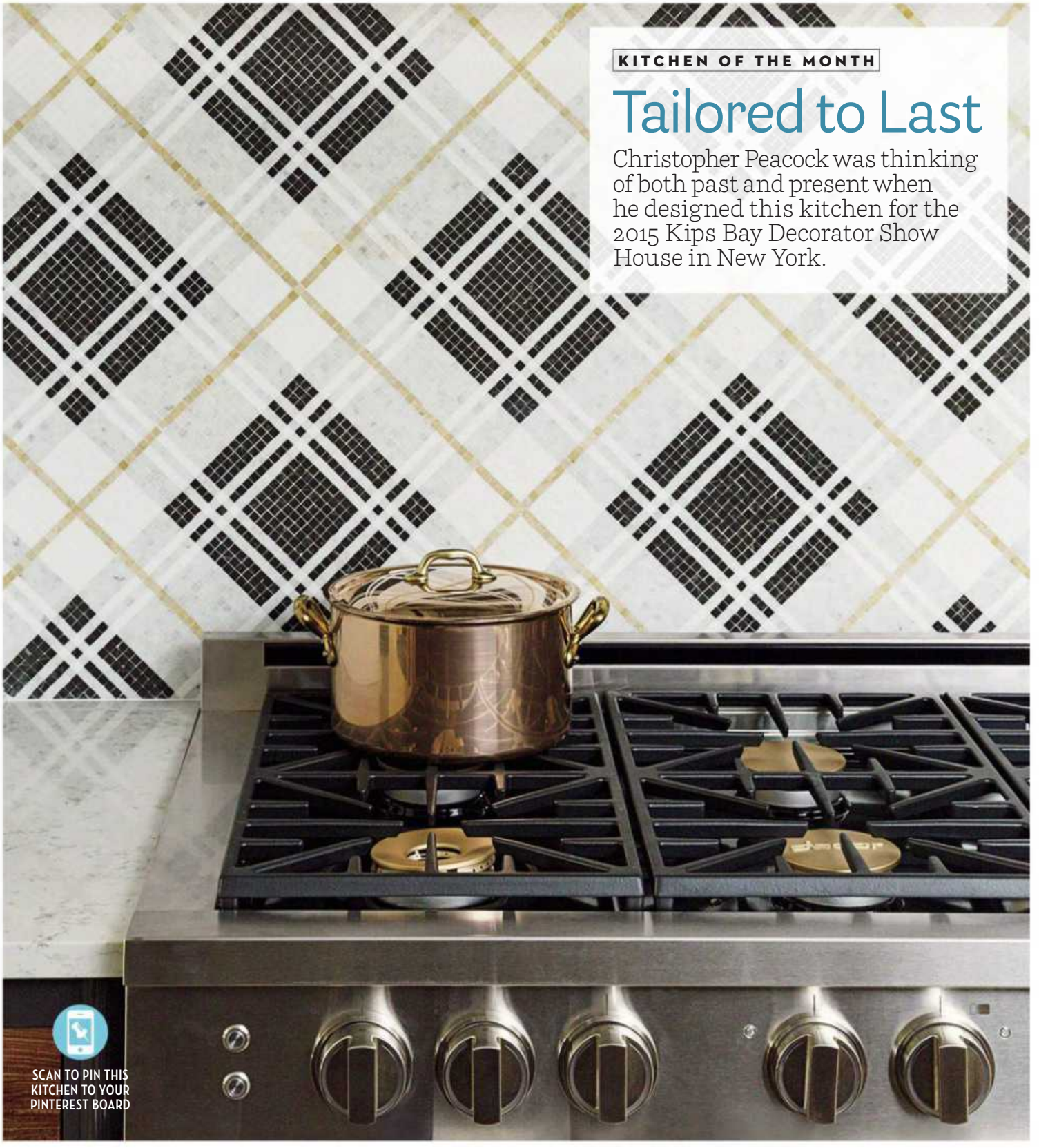


Revolutionary storage. Chef-inspired design. Presenting the first-ever five-door black stainless refrigerator.

kitchenaid.com/bold

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KITCHEN OF THE MONTH

Tailored to Last

Christopher Peacock was thinking of both past and present when he designed this kitchen for the 2015 Kips Bay Decorator Show House in New York.

SCAN TO PIN THIS KITCHEN TO YOUR PINTEREST BOARD

PRODUCER DAVID M. MURPHY **PHOTOGRAPHER** PETER MURDOCK. FOR MORE DETAILS, SEE RESOURCES

KITCHEN OF THE MONTH



Since you can look right into the kitchen from the front door of this 1909 Beaux Arts townhouse, it had to live up to its surroundings. "White never came into my head," says designer Christopher Peacock. "It was more about dark, masculine colors." He envisioned a handsome room with period-appropriate details and a few surprises—like the slab of raw wood that seems to grow out of the island. —*Christine Pittel*

1
BRASS HARDWARE
"Satin brass is not shiny. It's soft and warm," Peacock says. He likes the way it looks against Farrow & Ball's Tanner's Brown paint on the traditional raised-panel cabinetry from his Lambourne collection. The dark color adds a sense of age to the room and sets up a striking contrast to light countertops in Silestone's Lyra, veined with black and brown.

2
PLAID BACKSPLASH
When Peacock walked into the AKDO tile showroom and saw their new Balmoral Plaid pattern, he immediately thought of a classic Burberry raincoat. It fit right in with the tailored look he was after; he set it on a diagonal for more energy. "Initially I was going to use it everywhere, but then I decided it would have more impact as a focal point over the Dacor range."

3
RAW WOOD
"An island can look like a monolithic block unless you do something to make it interesting," Peacock says. He found a gorgeous chunk of English wych elm at Grothouse Lumber and used it to anchor the seating area, keeping the live edge as a reminder of the garden outside. A bit of leftover wood was turned into six drawer-fronts, flanking the range.

4
OVERSCALE LIGHTS
Peacock chose the Marlowe lanterns from Remains Lighting because they were big and geometric, which suits the large room. "And you can see right through them, so they don't block the view." The brass framework echoes the brass hardware. "I want all the elements to be harmonious," Peacock says. "But nothing should dominate. I always try to balance a room."

PHOTOGRAPHERS PETER MURDOCK (INTERIORS); LARA ROBBY/STUDIO D (2)



1





ADDED VALUE
Left: Dacor's state-of-the-art appliances practically do the cooking for you. A 24-inch Discovery convection microwave doubles as an extra oven because it can also bake, broil, and roast. It's stacked atop a 30-inch Discovery iQ wall oven that comes with a touch-screen and its own app. Just below it is a Renaissance 30-inch warming drawer. The bar area is equipped with a Renaissance 24-inch wine cellar. Sunset Drive barstool by Christopher Guy. *Above right:* One drawer is fitted for Nespresso capsules. *Below right:* Leaving a live edge on the slab of elm makes it look even more organic.



2





3



Brass trim protects the top edge of the trash bin and makes it easily identifiable in the kitchen.

MORE LOOKS WE LOVE

1. COFFEE MACHINE
It brews both espresso and coffee at the touch of a button. Vertuo-Line in Chrome. $199. **nespresso.com**

2. SURFACES
Nebula Code in Pulsar (top) and Eco Line in Luna. From $49 per sq. ft. **silestone.usa.com**

3. FAUCET
Parq Deck Mount Faucet with Tri Handles in Polished Nickel. $1,092. **us.kohler.com**





JOHN BESH'S KITCHEN

Tomatoes with Crabmeat

If you don't have the time or the inclination to peel the tomatoes, use the juiciest tomatoes you can find, slice and season them, top with the crabmeat and basil, and enjoy!

SCAN THE PHOTO TO COMMENT ON THE RECIPE

Serves 6

INGREDIENTS

- 6 ripe medium to large Creole or other in-season tomatoes
- Salt
- ½ cup mayonnaise
- 1 sprig fresh basil, 6 small leaves reserved for garnish and the rest finely chopped
- 2 tablespoons fresh lemon juice
- 1 teaspoon Dijon mustard
- 2 cups jumbo lump crabmeat, picked over
- Basic Creole Spices (for recipe, go to housebeautiful.com/creole)
- 3–6 chive or garlic chive blossoms for garnish, optional

1. To peel the tomatoes, bring a medium pot of water to a boil over high heat. Core the tomatoes, then score the bottoms by making a small X. Blanch 3 tomatoes at a time for exactly 5 seconds per batch, moving them around with a pair of tongs or a slotted spoon. Transfer the tomatoes cored-side down to paper towels to let drain and cool briefly, then peel off skin and discard.

2. Using a teaspoon and starting at the core, carefully scoop out the center of each tomato, creating a bowl. Cut the bottom thirds off and set aside (you'll use them as lids to top the tomatoes). Season tomatoes with a little salt.

3. Mix the mayonnaise, chopped basil, lemon juice, and mustard together in a medium bowl. Add the crab, stirring gently so as not to break up the meat. Season the crab salad with Basic Creole Spices and salt. Stuff the tomatoes with the crab salad and garnish each with a basil leaf and chive blossoms, if using. Set a tomato lid on top of each one.



JOHN BESH
The award-winning chef owns 11 restaurants, has written three books, and regularly cooks at home for family and friends.

PHOTOGRAPHER JOHNNY MILLER **STYLIST** KAITLYN DU ROSS. EXCERPTED FROM *MY NEW ORLEANS: THE COOKBOOK* BY JOHN BESH/ANDREWS McMEEL PUBLISHING © 2009



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When in Rome

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FRANTOIO MURAGLIA OLIVE OIL
A hand-painted terra-cotta jug filled with fine Italian extra-virgin oil. In Green (also available in Blue and Orange), $42. **dolceterra.com**



PASTA MAKER
The machine mixes and kneads ingredients and creates penne, fettuccine, spaghetti, or lasagna in 15 minutes. $350. **philips-store.com**



GRAVITY 2.0 L POT
The built-in steam vent and colander make cooking and draining pasta faster and neater than ever. By Eva Solo. $129. **amazon.com**



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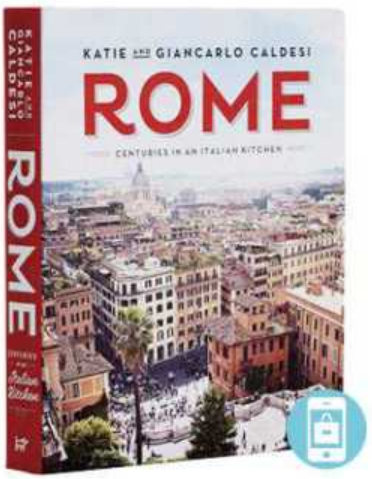
WATER RESERVOIR



PETITE HERB SAVER
This compact container lengthens the life of your herbs. By Progressive. $15. **kitchenkapers.com**



HERB MILL
No more chopping! Grind herbs right onto your signature dish. By Microplane. In Green (also available in Stainless), from $20. **williams-sonoma.com**



SCAN THE COVER TO BUY THIS BOOK

COOKBOOK

Rome: Centuries in an Italian Kitchen

BY KATIE AND GIANCARLO CALDESI

The new- and old-world-inspired recipes in this book—shot on location in Rome—have been handed down through the generations and re-created for today's modern palate. Hardie Grant, $40.

PHOTOGRAPHER LARA ROBBY/STUDIO D (PASTA, BOOK, HERB MILL)

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BATH OF THE MONTH

High Style

An attic is transformed into an airy retreat featuring a glamorous tub built for two.

"THE FIRST THING we shopped for was that tub," says Chicago-based designer Julia Buckingham. "It's the crown jewel." Made of solid copper with nickel plating, it tends to maintain heat, "so by the time you fill it up, it hasn't already cooled down." And the graceful slipper shape seemed perfect for this elegant Victorian house in northwest Iowa.

Originally the owners were going to add a master suite, but then they looked up and realized that the third-floor attic, with its peaked roof and exposed beams, presented an unused opportunity. Buckingham enlarged the windows and painted everything in Benjamin Moore's Chantilly Lace—"dead center between an off-white and a blue-white," she says. "It's the most beautiful backdrop because it feels like a color and not as though you just didn't want to deal with it."

A "rug" made out of tile balances the tub, "and you'll never need to dry-clean it." Instead of the usual crystal chandelier, Buckingham found a fixture draped with chains. "This is farm country, and it seemed more rustic and down to earth." Lavender towels were the finishing touch. "They bring a sophisticated femininity to the space and remind me of the wildflowers outside." —*Christine Pittel*



RIGHT: The Double-Slipper tub by Larimore reflects both the light and the custom tile "rug" from the Fine Line. Tub fixtures from Strom Plumbing. Honed Turkish floor tile from Damar Natural Stone. Fenwick chandelier by Currey & Company. Link Bunching table by Global Views.

PHOTOGRAPHER NATHAN KIRKMAN **STYLIST** DIANE EWING. FOR MORE DETAILS, SEE RESOURCES

HE FIGHTS DIRTY, *no matter how dirty* DIRTY IS.

NO MATTER WHERE THEY ARE, TOUGH MESSES DON'T STAND A CHANCE WHEN MR. CLEAN'S MAGIC ERASER IS PART OF YOUR CLEAN ROUTINE.







WHEN IT COMES TO CLEAN THERE'S ONLY ONE Mr.

Wet before use. A rinse is required for surfaces that come in direct contact with food. Use as directed.

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GET THE LOOK

1. SOAPS
Scented Cement Tile Soaps in Flowery Rose, Herbal Rose, Lavender, and Blue Water. $18 each. **roseetmarius.com**

2. TOWEL BAR
Lugarno Towel Bar in Polished Nickel. $89 for 18″ bar. **restorationhardware.com**

3. TOWEL
Benchmark Cotton Bath Towel in Lavender. $30. **waterworks.com**



SKINNY DIP

A style for every soak



A TOUCH MODERN
Wave Tub by W2. From $3,995. **wetstyle.ca**



RUGGED BEAUTY
Augustus Chiseled Stone Tub. $4,596. **signaturehardware.com**



PAST PERFECT
Regina Iron Effect Tub. $7,610. **devon-devon.com**

PHOTOGRAPHERS NATHAN KIRKMAN (INTERIORS); LARA ROBBY/STUDIO D: 1, 3 **STYLIST** DIANE EWING (INTERIORS)

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UTILITY

The Laundry Room, Fully Loaded

No longer overlooked by designers, this functional space now combines innovative new appliances with joyful decorating details—and holds some secret weapons to delight your inner clean freak.

1





Designer Julia Buckingham created this "calming oasis with a touch of whimsy." Sanderson's Swallows wallpaper; Tinker pendant lights by Currey & Company.

2



3



4



5



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STYLIST DIANE EWING (INTERIOR) **PHOTOGRAPHERS** NATHAN KIRKMAN (INTERIOR); LARA ROBBY/STUDIO D: 4


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COLOR STORIES



Looking from the library into a guest room in a Vermont house by Ramsay Gourd, page 92.

"A house should have different rooms for different moods. Sometimes you want to feel refreshed, and sometimes you want to be embraced."

DESIGNER RAMSAY GOURD

PHOTOGRAPHER MIKI DUISTERHOF



Acid green–glazed walls paired with armchairs covered in Kravet's Red Cotton and gleaming garden stools from Le Petit Zebra create a vivacious living room. Curtains in Rogers & Goffigon's Somerset, trimmed in Octavius tape by Mary McDonald, are a foil for the bright color. Acanthus mirror, Bunny Williams Home. Lamps, Meg Braff, with custom shades. Antique coffee table, Travis & Company.

INTERIOR DESIGN
Catherine Brown Paterson

INTERVIEW
Lisa Cregan

PHOTOGRAPHY
Paul Raeside

PRODUCER
Doretta Sperduto



ALL AROUND THE COLOR WHEEL

A LONG ISLAND HOMEOWNER WITH AN INSATIABLE THIRST FOR COLOR PUSHES HER DESIGNER TO THE FAR REACHES OF THE SPECTRUM. ELECTRIC-PINK SILK CURTAINS ARE JUST THE BEGINNING.



In a corner of the living room, settees covered in Le Zebra from Brunschwig & Fils flank an ottoman in a Duralee leather. The nail-head design on the ottoman and the frame on Lumiere's inlaid mirror are a nod to Chinese Chippendale fret-work. Rug, Country Carpet.

LISA CREGAN: It looks like your clients have set up house in the world's most luxuriant crayon box.

CATHERINE BROWN PATERSON: I literally had to prep my upholstery workroom! I handed everybody sunglasses and said, "Get ready, because this is going to be a crazy ride." The more concentrated the shade, the more comfortable my clients are with it; the wife even wears dresses in the saturated fuchsia we used in the dining room. But I've never lived or worked with this much color in my entire life. I was mandated a lemon-yellow kitchen, a tangerine office, a turquoise bedroom—and all this in a 1930s house! It pushed me way out of my comfort zone.

Did you ever worry it might end up looking like some disjointed decorator showhouse?

I had a moment of inspiration. This couple—with four children under the age of 12—love chinoiserie. They've been to China a number of times and brought back antiques. I realized I could play on that and use a Chinese Chippendale fretwork design to hold the house together. It's on the edge of the living room curtains, the dining room rug, the master bedroom headboard, the office ottoman, the kitchen stools. You keep coming back to it, which creates continuity. Plus, there are pagodas, foo dogs, Chinese stools, and bamboo. Hollywood Regency style was my inspiration—the way Billy Haines masterfully used gilt, reflection, and hints of the Far East in his rooms.

Billy Haines was fearless, but even he might not have been brave enough for these electric dining room curtains.

After we picked the flowering-quince wallpaper and the fuchsia chairs, the wife insisted we get even *more* pink into the room! I was struggling. Then I ran into Chris Hyland, who has a wonderful collection of textiles, and told him about my dilemma. He said, "I have something that will make you happy." He pulled out this swatch of silk faille with an incredible feel, luscious and heavy, as weighty as a wedding dress. We put it against the wallpaper sample and I nearly died. It's amazing. The curtains don't match any of the pinks in the paper, but the combination is so incredibly sexy and radiant.

This living room definitively takes the preppy out of pink-and-green.

It's an octagonal room, and it's what sold my clients on the house. They both went to the University of Virginia, with all that Thomas Jefferson Palladian architecture, and they immediately fell for the place. We highlighted the room's contoured walls, which had been finished in an acid-green basket-weave glaze by a previous owner, by applying a glossy sealer for glamour. The zebra-print settees look handsome in here—chocolate brown and green are great together—but it's the bright pink armchairs that make the wife happy. As for me, I love that those striped chairs aren't a matched pair. One was inherited and the other is from a vintage store—they help the room feel personal, less like a showroom.

Was it hard to work in a style so different from your own?

Before interior design, I worked for a decade in fashion—for Ralph Lauren and then for Hermès. Both of those companies are about *l'art de vivre,* about creating a lifestyle. If my clients have color in their inner selves, I can help them let it out! I mean, look at the wife's office. She showed me a Pucci scarf and said, "These are the colors I want." I thought, Oh my Lord. I mean, I love her, we're good friends. But even the upholsterer couldn't believe we were covering the sofa in an orange zebra print. I'd originally chosen a cantaloupe color for the grass-cloth walls, but she dialed it up to tangerine—and then asked for a saturated blue for the master bedroom next door. Then I realized I could think of it like putting an Hermès box next to a Tiffany box, and that became my point of reference.

Despite its intense color, the bedroom is somehow soothing.

We kept it tonal—just blues and cream—because the Chinese dragon fabric I used for the curtains is dramatic enough. The room has at least 12 shades of blue, from Wedgwood to pale aqua to teal, and we didn't match the wall color to any of them! We used the wife's favorite shade of aqua instead. The curtain pediments are an ode to Elsie de Wolfe, but in linen, not silk, so they're casual. And the ceiling, which is like a tent because this is another octagonal room, is a few shades lighter than the walls. So there's at least *some* softness—but only when you look up!

How did you feel after you'd installed the last of these spirited colors?

I thought, What did I just do? I think I reinvented the color wheel!



ABOVE: "The wife wanted a beachy, vacation feel in her office," says Paterson, who used colors drawn from the framed Pucci scarf for the sofa, in Trina Turk's Zebra Print, and armchair, in Lilly Pulitzer's Pulitzers Pride, both by Lee Jofa. Walls in Phillip Jeffries's Manila Hemp. Curtains in Kravet's Stone Harbor linen.



"In candlelight, the silk curtains have a glow that's positively radiant, magical, and so surprising."

—CATHERINE BROWN PATERSON

CHRISTOPHER HYLAND SILK FAILLE

Dazzling dining room curtains are a bold stroke against Clarence House's Flower Quince wallpaper. The fronts of Pearson's Danni chairs are in Sarana by Schumacher; backs and armchairs in Romo's Forenza. Paterson says she insisted on a traditional dining table "to ground all this crazy color with something they'll never tire of."







The powder room's existing citrus-yellow wallpaper looks even fresher with the addition of a window shade in a chartreuse-yellow silk, trimmed in Barbara Barry's Tang Tassel, both by Kravet. **OPPOSITE:** The wife wanted a cheery yellow kitchen, so Paterson covered chairs and stools in sunny Piton vinyl from Prismatek and used Romo's Portico for curtains. Walls and cabinets are painted in Benjamin Moore's White Dove because "this room is a palate cleanser off the dining room," Paterson says. Light fixture, John Rosselli Antiques.



In the master bedroom, Tiffany blue walls, Benjamin Moore's Blue Bonnet, are a cool counterpoint to the deeper hues in the fabrics, from Scalamandré's Chi'en Dragon for the bed and curtains to Osborne & Little's Limpopo on the stool. Vintage swivel chairs are covered in Kravet's Soleil. Table lamps from Circa Lighting sit atop bedside tables from Oomph. Bed linens, Jane Wilner.

“Aqua is elegant and flattering. You feel pretty in this bedroom, and pretty never goes out of style.”



ABOVE: “The wife loves dressy, detailed curtains, but to pull it off I knew I had to find neutral cotton trim with no shine,” Paterson says. “A sheen would have sent these master bedroom curtains over the top.” All trim from Passementerie, Inc. **BELOW:** New York–based designer Catherine Brown Paterson. FOR MORE DETAILS, SEE RESOURCES





"We wanted a red that enveloped you like a big, energetic hug."

—RAMSAY GOURD
CUSTOM RED IN FINE PAINTS OF EUROPE'S HOLLANDLAC BRILLIANT

Using one fabric in the library—Farmyard Strie by Ramsay Gourd Home—on the chairs, sofa, window seats, and shades makes for a cozy, cohesive room. Cambridge chair by the Charles Stewart Company. **OPPOSITE:** Wall lights from Circa Lighting. Kedron Valley Lattice wallpaper by Ramsay Gourd Home on the ceiling.

FIRST SIMMER, THEN CHILL

A CUSTOM SHADE OF RED LACQUER TURNS UP THE HEAT IN AN 18TH-CENTURY VERMONT FARMHOUSE DESIGNED FOR RELAXATION AND ADMIRING THE SCENERY—INSIDE AND OUT.

INTERIOR DESIGN *Ramsay Gourd* INTERVIEW *Christine Pittel* PHOTOGRAPHY *Miki Duisterhof* PRODUCER *Doretta Sperduto*


AMERICA=WAR=COLOR
CAROLE KING
TURKEY
NORMANDY
ROCK THE SHACK


WHERE TO GO WHEN
WONDERFUL CITIES OF ITALY
ALASKA
THE TRAVEL BOOK



In the living room, the Duralee sofa is upholstered in the company's Brookfield corduroy. Plushy by Perennials covers an ottoman from Ramsay Gourd Home. A pair of Louis XV–style chairs were updated with Sherwin-Williams paint in Parakeet. Charles Stewart Company's Durango chairs in a Duralee print. Spool table in Pratt & Lambert's Postal Blue. Walls in C2 Paint's Shaker.

CHRISTINE PITTEL: Wow! That red paint in the library looks as if it could keep you warm all by itself on a cold winter's day.

RAMSAY GOURD: It's definitely a bright, gutsy color. Vermont's a great state, but we do have these long, cold winters, and red has a psychological warmth that's really important. This is a simple, mid-18th-century Greek Revival farmhouse that my clients use as their country home. Even its setting, down a bucolic dirt road and overlooking a pond and the mountains, is quintessential Vermont. The ceilings are low and the rooms are small because that made sense when the only source of heat was a fire in the fireplace.

So red is like a virtual heater, making a small room feel even more cozy.

And more fun. But I can't take credit for the idea. The owners came to me and said, "We want to do a red toile library," so I went to the Boston Design Center and pulled every toile I could lay my hands on. Then I spread them out and said, "We can work with any of these. But at the end of the day, it's going to look like your grandmother's bedroom." That's when I suggested that I design a fabric for them.

Now that's custom. What did you come up with? I see a tree....

A big maple tree, and then all the farm animals—horses, cows, pigs, ducks—that you would see on your way from the village to the house. I even managed to hide their monograms in the pattern. The fabric walks the line between a toile and an ikat, and then we played with the color. It's got a little bit of orange to it, just like the paint. I wanted to push them away from a more predictable red.

And right into high-gloss, candy apple–red walls. Was that a hard sell?

No, they took a huge leap of faith and even went for the lacquer. It's such a gorgeous, tactile finish, like wet nail polish. You walk in and you're immersed in color, then right next to it is a quiet, peaceful guest room—all cool whites and uncurtained windows. I think a house should have different rooms for different moods. Sometimes you want to feel refreshed, and sometimes you want to be embraced. The library is the jewel box. It's design hyperbole.

And the excitement extends to the ceiling.

I thought about continuing the red lacquer up there and decided it might be too much. But a white ceiling is pretty banal, plus it wouldn't give you the warmth. So I suggested a lattice wallpaper, and one of the clients put it up as a surprise for the other at Christmas. Luckily, they both liked it a lot.

The living room has a neutral backdrop, but then that chartreuse on the sofa and chairs livens it up. Where did that come from?

Well, those knockoff Louis XV chairs had such an awful finish that I thought we might as well paint them and have some fun. Chartreuse is not completely foreign to the context. If you look out the windows in springtime, you'll see that color in the ferns popping up. The sofa is more of a grass green, in wide-wale corduroy—a great fabric that's very practical when you have a dirt road, a dog, and a cat. Then we added royal blue, pulled out of the Persian rug, and the suzani print brings the whole palette together.

It's like a balancing act. The royal blue and the chartreuse have equal weight, so they temper each other.

And that contrast of color and texture—glossy green chairs, deep blue upholstery, scratch-plaster walls, a plush tufted ottoman—makes the room feel alive. Then you want to integrate objects that are emotionally important into the design to give it depth and meaning. A grandmother's report cards from 1920 were framed and hung between the living room windows.

Was she a good student?

Moderate.

How would you describe the mood in the living room?

Intimate and inviting. Then, in the dining room, the design becomes more spare. A plain pine table is paired with a casual assortment of chairs. A spectacular framed kimono is the only decoration. We didn't even hang a chandelier over the table because we didn't want anything to compete with the view.

It gets very cozy again in that little room with the orange wing chair.

That's an extension we built off the kitchen to make it more of a gathering place. Now guests have a comfortable spot to sit, and whoever's cooking can enjoy the fire. It's got the same low ceiling as the rest of the house. We never tried to make the ceilings feel higher with vertically striped wallpaper or anything else. I think people have a tendency to homogenize spaces, but the clients fell in love with this particular house. We wanted to keep what made it special.



Mismatched chairs around a simple table made of reclaimed pine create a casual atmosphere in the dining room. Metal Marais Vintage chairs from Industry West. Curtains in Duralee's Croxley. The original pine floors were sanded down slightly. "I don't even think we had to stain them," Gourd says. "They had a natural richness that comes only with time."









ABOVE: Simple Shaker-style kitchen cabinets in a creamy color are set off by dark counters made of Vermont soapstone, "a living material that will age and stain over the years, and that's part of its beauty," says Gourd. Grohe faucet. Wolf range. The back door is painted in Benjamin Moore's Smoldering Red. **FAR LEFT:** A Gwendoline spindle bed by Bradshaw Kirchofer, handmade from solid pine, is the focal point of the master bedroom. Table by Ballard Designs. Chair upholstered in Kravet's Versailles velvet. Leaf wallpaper by Katie Ridder. Modern Classic sconce from Shades of Light. Montreaux carpet by Stark. **LEFT:** Vermont architect Ramsay Gourd.



A wing chair in the sitting area off the kitchen is covered in two fabrics—Perennials' orange Plushy and Manuel Canovas's Kerala—for a little surprise. Slipper chair in a Duralee fabric. Pillows in a tangerine canvas by Sunbrella brighten a Charles Stewart Company sofa. FOR MORE DETAILS, SEE RESOURCES

A WARM EMBRACE



PERSIMMON-COLORED GRASS CLOTH IN THE FORMAL ENTRYWAY AND OTHER "TOUCH ME" TEXTURES ARE JUST THE TRICK TO BRING A PARK AVENUE DUPLEX DOWN TO EARTH.

INTERIOR DESIGN *Bruce Shostak*
INTERVIEW *Douglas Brenner*
PHOTOGRAPHY *Nelson Hancock*
PRODUCER *Senga Mortimer*



"This persimmon is bright and intense, but so earthy and natural, it's almost a neutral."

—BRUCE SHOSTAK
KNEEDLER FAUCHÈRE HEMP-CLOTH WALL-PAPER IN TERRA MESA

Stools in a Peter Fasano linen nest under a Belmont pine console in the entry hall. Framed maps chart the owners' world travels.
OPPOSITE: A print by Ernesto Merida hangs above an antique German chest.



Softening the living room's stately architecture, a sectional covered in Holly Hunt's On the Horizon creates a nook for TV watching or intimate conversation. Custom coffee table by David Iatesta. Moroccan rug, Beauvais Carpets. Curtains in Pollack's Heathered Satin.



DOUGLAS BRENNER: It's nice to see a white-glove Park Avenue duplex that's so warm and inviting.

BRUCE SHOSTAK: On our first visit here, we found just the sort of old-school showplace you *would* expect. The entry was glacial, with a polished marble floor, French furniture, and white walls hung with gilt mirrors and Old Masters–type paintings. The rooms beyond had strict formal arrangements of European antiques and Coromandel screens, chintz and toile, swags and jabots. Beautifully done, but inappropriate for a young couple in jeans, with two little girls and a rambunctious bulldog.

Is there a backstory to this stylistic mismatch?

They basically swapped apartments with the wife's parents, who, after living here for years, wanted a smaller pied-à-terre in Manhattan. Our directive was a total change from stuffy tradition to relaxed, comfortable, uncluttered modernity—though we still had to preserve architectural details that two generations of the family felt attached to. For a fresh start, nearly everything went to auction, and the clients encouraged us to have fun with color. They travel everywhere, and their images of Mexican tiles and tropical buildings inspired our palette.

The entry wallpaper practically smolders.

It's a persimmon-colored grass cloth that's happy and welcoming. The sheen of the natural-fiber weave adds depth and sparkle. We wanted every room to have textures that feel organic, that say, "Please touch!" The stone floor has a honed finish with a bluish undertone, so the entry is warm and cool at the same time. Whether it is hot or chilly outside, you walk into someplace cozy and inviting. This is more than a hall—it's the heart of the apartment. The girls ride their scooters here, and the dog flops down on the banquette. We covered it—and furniture in other rooms—with indoor-outdoor fabric.

"Organic" and "child-friendly" don't usually spring to mind amid plasterwork like this.

Classical architecture is based on columns made of tree trunks and leaves, garlands of flowers and bundles of reeds, and we simply went back to the source. My colleague Janie Myers and I decided to respond to these "statement" ceilings, rather than pretend to ignore them and paint everything white. We're big fans of the ceilings and carpets that Robert Adam designed to reflect one another, making a cohesive environment. But we've done this in a contemporary way. Using an airy color on the walls lets the ceiling float into the architecture, as opposed to standing out. And informal seating arrangements make every generation feel at home.

Would you say that the dining room strikes a dramatically different tone?

The previous decorator had highlighted the layers of moldings with various shades of pale blue and green for a dazzling, somewhat dizzying effect. Janie, who loves the brilliantly colored historic dining rooms at Boscobel and Monticello, suggested painting everything in this high-gloss blue. With a single color, you get sculptural richness. In sunlight, the gloss finish is surprisingly cheerful, perfect for balloon-filled birthday parties. By night, it's a handsome backdrop for grown-up dinners.

Was the starburst pendant conceived as a conversation piece?

It has the physical presence of a classic chandelier, especially in this symmetrical layout, and it relates to the neoclassical ceiling medallion and mantelpiece without looking staid. We think of it as a solar system orbiting above the table. The rug reminds us of van Gogh's *Starry Night.*

When we started out showing the clients designs that were more rectilinear, they were indecisive. They really responded as soon as we broke that code with dotted lines, circles, and meandering curves like those on the rug and the paisley curtains.

They must be over the moon with the mega-paisley powder room.

This tiny room had been upholstered and tented in a document stripe à la Malmaison—not quite appropriate for playdate visitors. Now it's a magical trip to India. Though the big print might seem like a wild card, we've repeated similar flower and bird motifs throughout the apartment.

What prompted you to do a knotty pine playroom?

It felt like a TV design challenge. This had been the wife's father's library, his pride and joy, and we were asked to work around the wood. No painting. So the walls became a supporting player to the hot pink, raspberry, and turquoise, and the bold patterns of textiles. On a busy day, you can't tell where the girly-colored toys end and the Roman shades begin. But even the patriarch, we think, is pleased.



A rich shade of blue, Benjamin Moore's In the Midnight Hour, gives the dining room walls and moldings a dynamic, modern look. Circa-1960 brass lamps top a Julian Chichester cabinet. Supernova chandelier by Lou Blass.



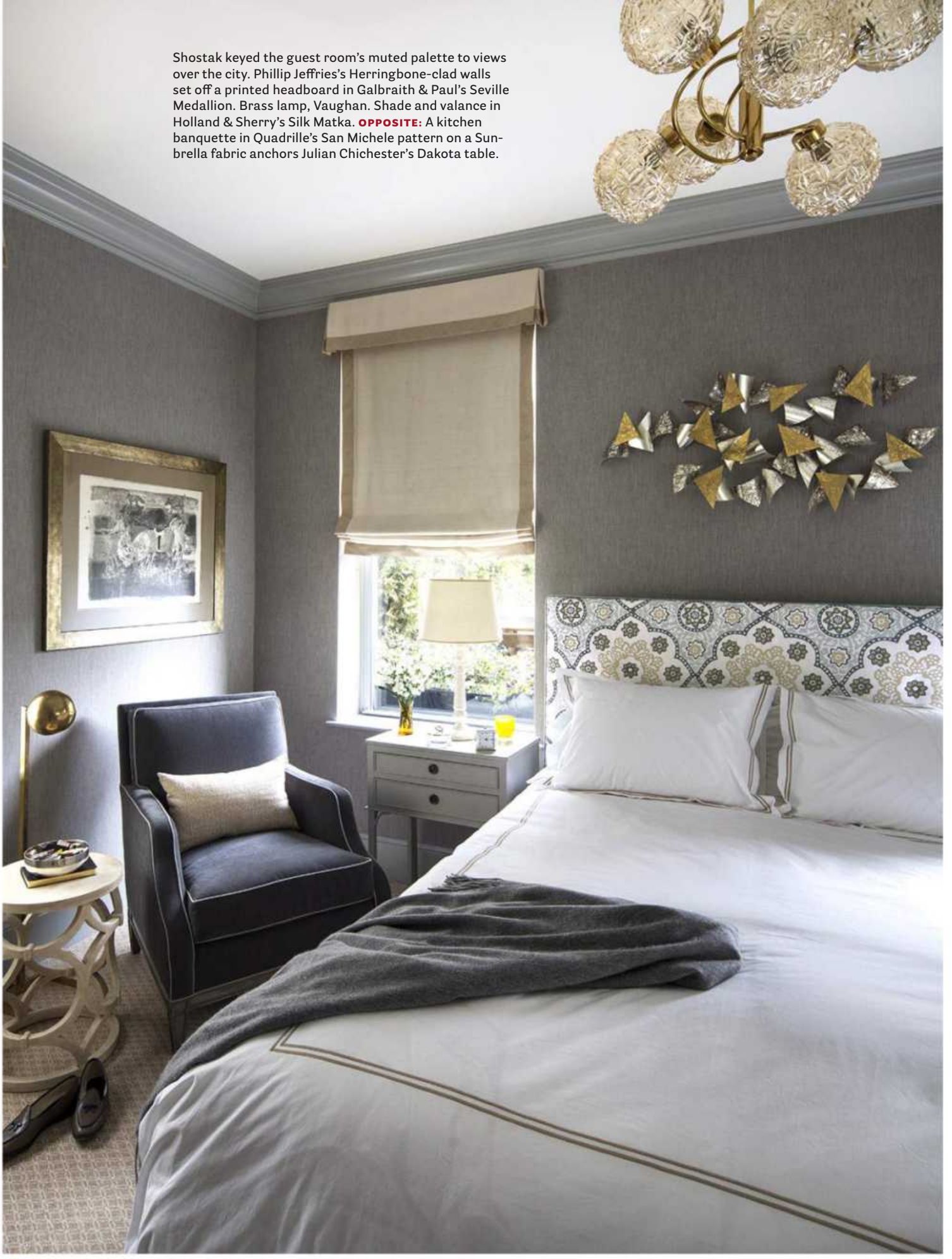


ABOVE LEFT: A tactile cerused finish relaxes the formal Directoire shape of the David Iatesta oak table. The warm hues on the chairs and curtain fabric echo the persimmon of the adjacent entry. Custom chairs covered in a linen by Michael S. Smith. Curtains in Peter Dunham's Samarkand. Rug, Stark. **ABOVE RIGHT:** New York designer Bruce Shostak. **BELOW LEFT:** Garlands and other neoclassical motifs adorn the mantel. **BELOW RIGHT:** Drawings by Gary Swimmer pop against glossy walls painted in Benjamin Moore's Chocolate Velvet in the upstairs hallway. Settee in Claremont's Fermoie linen.









Shostak keyed the guest room's muted palette to views over the city. Phillip Jeffries's Herringbone-clad walls set off a printed headboard in Galbraith & Paul's Seville Medallion. Brass lamp, Vaughan. Shade and valance in Holland & Sherry's Silk Matka. **OPPOSITE:** A kitchen banquette in Quadrille's San Michele pattern on a Sunbrella fabric anchors Julian Chichester's Dakota table.





Punchy patterns and hues turn the library into a kid- and dog-friendly playroom. Shades in Kravet's Teablossom; valances and lampshade in China Seas' Java. Carpet, Beauvais. **OPPOSITE:** Galbraith & Paul's Lotus wallpaper energizes a powder room. FOR MORE DETAILS, SEE RESOURCES



A SUNNY FORECAST

FOR A NEW-TO–SAN FRANCISCO FAMILY WITH A HILLTOP PERCH, DESIGNER PALMER WEISS LIFTS THE FOG WITH A CHEERY PALETTE AND ONE MESMERIZING BLUE TO ECHO THE BAY VIEWS.

INTERIOR DESIGN *Palmer Weiss* INTERVIEW *Alice Gordon* PHOTOGRAPHY *Thayer Allyson Gowdy* PRODUCER *Doretta Sperduto*



"From the very beginning, my client and I bonded over color," says Weiss, who lacquered a luscious green paint, Benjamin Moore's Seaweed, on the dining room walls. Bielecky Brothers cane chairs, upholstered in Pierre Frey's Opera-Velours, surround a custom-made table. Vintage sconces from Lucca Antiques flank Julian Chichester's Hobbs sunburst mirror. **OPPOSITE:** The flame-stitch cotton curtain fabric, Carleton V's Alexandria, plays up the verdant walls.





The living room sofa's upholstery, Tamarack Stripe by Carleton V, is "handsome yet casual at the same time," says Weiss. Curtains in Brunschwig & Fils's Mogador taffeta add a formal touch. Travis & Company armchairs in Colefax and Fowler's Thirlmere. Walls painted in Navajo White and trim in White Dove, both by Benjamin Moore.


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ALICE GORDON: This house suggests that you start a project by asking yourself how much fun you can have.

PALMER WEISS: You know, after five seconds on the phone with this client, who's originally from Texas, I could tell she was superfunky and funny. Right off the bat she said, "I love color! I want to have fun!" It's exciting to learn that's how things will go. She left a lot of the choices to me. I should make a book of her e-mail responses to whatever I ran by her: She had so many ways to tell me that she liked things.

For example?

Well, once I proposed doing orange trim on a blue pillow, and she wrote back, "Pipe it like it's hot!" Or she would play like Inspector Gadget and write, "Go, Gadget, go!"—not just about a gadget but about almost anything. Durability and family were the overarching themes—she and her husband have two kids and two dogs. Most of the time I showed her one thing, and we went ahead and bought it.

The colors look straight out of a gelato shop—banana, blueberry, lemon, lime, watermelon, mango, what else? How do you make them all work well together in one house?

It's intuitive and comfortable for me. That said, a common question I get from clients is, "How are you going to deal with this flow of color and pattern?" It's true, when you're working on large houses such as this one, you don't have to worry so much about it. The thread through rooms is often spun by complementary colors or hints from the previous room. If it all looks good when I lay out the swatches on the sea of sisal carpet in my office, I know it's going to work.

How did you arrive at the astonishing green walls in the dining room?

It took 20 people practically living there, painting and sanding and wiping down dust, then doing it over and over again until the walls were like green mirrors. The color came from the curtain fabric. My mom [Charleston, South Carolina, designer Kathleen Rivers] likes to build a room around an antique rug, but for me, the launching pad is usually a fabric. This one walks the line between old-school bargello and modern. The client is young, and she didn't bat an eye when I suggested lacquered green walls and bright yellow chairs. We wanted to balance the formality of tradition with the fresher, more relaxed approach appropriate for California.



The Pacific clearly influenced the family room. That blue!

One thing that drove this house was the practicality of living with two small children. Trampoline parties on the sofa stretch the limits. This is the media room, too, so going dark allowed it to be both kid-proof *and* cozy. You see blue water and blue sky out the bay window. I love playing with different saturation levels of the same color. Blue has so much depth. With red you can quickly get too orange or pink, but with blue you can turn the dial 45 times and it will still be blue. For a shocking contrast, the orange pillow and trim could have been yellow or any warm color. I didn't want to go overboard, just play a little bit. There's more orange across the hall, in the Prozac room.

The Prozac room? Please explain!

That's what we call the sunroom. It opens onto the roof deck, which, by the way, is never used because the temperature rarely rises above 60 degrees. I warned my client that she didn't know what she was getting into by moving to San Francisco. I love this city, but the fog is a drag, and I've spent the last 13 years trying to dispel the gloom through design. This is the only room she ever shot me down on. At first the palette was going to be black and yellow—shades of black and yellow, not bumblebee. But when I showed her my idea, she said, "No. You sold me on Prozac, and I want the Prozac."

The husband's more muted study seems calming in a completely different way. Does he go there to disappear?

No, he'll shut the door to be on the phone, but when it's open the kids will come in and work at their teeny schoolhouse table while he sits at the computer or hangs out with them. The study sofa is a pullout, and a daybed in the massive bay window is big enough to sleep two kids. There's not a ton of guest space in San Francisco.

You've said you picked up interior design from your mother "by osmosis," but studying art and your own life experiences must have sent you down your own path. Do you have a best lesson from her? Has your work informed hers?

My greatest achievement in life was when my mom started calling me to ask design questions. If you lined up our work side by side, you wouldn't know we were in the same family. She's a classicist at heart and works mostly with earth tones. I use more color. Our house was meant to be lived in, so I learned accessibility from her. She loves working with crafts- and tradespeople, and it's my favorite part of the job too. Even now, visiting studios is like walking into Narnia. One important, counterintuitive thing my mother taught me is that decoration is exhausting. It's wonderful, but the temptation is to poop out at the 25th mile. My mom won't let you go home until your hands are bleeding from hanging pictures. You can work on a project for two years, but you're only as good as the last picture you hang.

ABOVE: A plush custom-made settee lends an inviting tone to the entry. Vintage Oushak rug. **OPPOSITE:** "With bright colors in other rooms, we wanted the husband's study to feel more serious and masculine," says Weiss. Charles Stewart Company sofa in Dorian Bahr's Royal mohair. Walls painted in Benjamin Moore's Durango. Pillows in Jed Johnson's L'Africain. Marlow drum stool, HD Buttercup. Carpet, Stark.


DAN BROWN
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MATISSE: IN SEARCH OF TRUE PAINTING



"Blue has so much depth. With red you can quickly get too orange or pink, but with blue you can turn the dial 45 times and it will still be blue."

—PALMER WEISS

BENJAMIN MOORE'S NAPLES BLUE

The family room sofa, in Schumacher's Midnight Blue Cotton Club velvet, is piped in the same cerulean blue as the painted bookcase. Weiss pulled the hue from the pair of pillows in Muriel Brandolini's Blue 2 print. Bryant Street coffee table, Crate & Barrel.





ABOVE: Calacatta marble walls and a gleaming Rêve tub by Kohler brighten the master bath. Fittings by Harrington Brass Works. Wall hanging, L'Aviva Home. **RIGHT:** In the daughter's room, Soane Britain's Petal swing-arm light glows above a West Elm side table. The walls are painted in Benjamin Moore's Sail Cloth.





ABOVE: San Francisco designer Palmer Weiss. **LEFT:** "The daughter's room is very feminine," says Weiss, who used Pindler's Mayer stripe for the canopy and bed skirt, and Raoul Textiles' Amijao for the headboard and curtains. **OPPOSITE:** "Even in the fog, the sunroom always seems cheery, and we wanted to echo that in the Palm Beach decor," Weiss says. Wicker chair and sofa, Mainly Baskets. Rug, Dash & Albert. Curtains and pillows in Gastón y Daniela's Paradiso. FOR MORE DETAILS, SEE RESOURCES



LOVELY LIVES HERE

IN A FAMOUSLY SHOWY TOWN, DESIGNER NATHAN TURNER MAKES THE CASE FOR QUIET GLAMOUR IN A 1930s BEL AIR HOUSE, SAVE FOR ONE BOLD GESTURE—AN OUTRAGEOUSLY FEMININE LAVENDER STUDY.

INTERIOR DESIGN *Nathan Turner*
INTERVIEW *David A. Keeps*
PHOTOGRAPHY *Victoria Pearson*
PRODUCER *Doretta Sperduto*



For a couple and their young daughter, Turner created a richly layered living room that he calls "traditional yet cool." The upholstered seating is all by George Smith, with complementary fabrics: Rosa Bernal's Versailles for the chairs, Donghia's Ondulato for the sofa, and Osborne & Little's Eriskay for the bench. Coffee table by Harbinger. Walls painted in Benjamin Moore's Briarwood. Rug, Mansour.


MAN RAY
VOGUE


KATE MOSS BY MARIO TESTINO
AMERICAN HOME
HOME



DAVID A. KEEPS: This living room has shades of dusty rose and lilac, along with sage and rust. Why such throwback colors?

NATHAN TURNER: My clients are in their early 30s with a five-year-old daughter, so these old hues feel new to them, and as a child of the 1980s, I remember these colors fondly. I'm also a big lover of "old lady" style. My favorite thing is using granny chintz in an updated way, so the palette of the living room spun out of the colors in the Rosa Bernal floral fabric I chose for the curtains and chairs. Bright colors that pop tend to wear on you after a while; these are muted but not blah, like so many of the 1980s colors. They have depth, clarity, and light, like watercolors, which makes them more sophisticated and timeless. Using softer hues instead of 18 shades of beige is a great way of doing color without being overwhelming.

The wife's study, however, is a lesson in the power of color. Do you call that shade shocking purple?

I call it French lavender, like French blue, because it has so much gray in it. The room has a beautiful bay-window seat, so I wanted it to be a happy place to sit and read. But at the same time, on a cloudy day you don't want a color that's so cheery, it's obnoxious. I wanted a lavender that you might find on vintage cosmetics if you were rummaging through a 1940s dresser. The walls have layers of gray strié, so it looks like they were painted bright lavender 100 years ago and someone has been chain-smoking in the room ever since.

What's the real history of the house?

It's a Bel Air Hollywood Regency home from the late 1930s—before people went bonkers building big houses—and it has an old-fashioned layout: a step-down living room, a small kitchen, and a large dining room with French doors opening to the garden. It feels like a setting for a 1950s Slim Aarons photograph, and although my client is a super-fashionable girl, she has that same ladylike spirit.

So would you call a green dining room traditional with a twist?

I used a de Gournay paper, which satisfies the classic vibe but is more frequently seen in blues and grays. This pattern features lily pads and lotus flowers in an almost acid green that complements the colors of the garden outside, so it all feels like one space. The wallpaper was traditional; hanging a Damien Hirst on it makes it modern.

Why does the color blue play such a large role in this house?

Blue lifts your mood. In the powder room, the walls are a bright robin's-egg hue with trelliswork in a bluish gray, and it has no function other than to look like an exotic Auntie Mame room. In the daughter's bedroom, the blue floral wallpaper and upholstered twin headboards conjure an old-fashioned storybook setting and are a great backdrop for a dresser painted canary yellow. It's a room that can grow up with her. Blue is such a happy, serene color. Is that a California design mantra?

I'm a fourth-generation native, and certain preppy California things are part of my aesthetic: wicker, rope, navy, and the color of sand. In the upstairs family room, everything—the walls, the trim, the carpet, the window seat, the sofa—is blue or beige, which feels so cozy and casual. And of course there are stripes. I've never met a stripe I didn't like; they're great sidekicks to solids and patterns.

In the guest room, pattern dominates and turquoise lamps are the accent. What was the strategy?

This is the closest I will ever get to a beige room. I fell in love with these Muriel Brandolini fabrics that have slightly metallic prints—not silver and gold, but more bronze or pewter or the lustrous colors you see in seashells. They go so well with the antique European furniture. And the blue keeps the space from being boring. When it comes to turquoise, I like the color of the gemstone and Turkish turquoise, as opposed to Palm Springs turquoise.

How do you manage to pull off so many patterns in one space?

Because all the fabrics were in the same tones, I just kept adding, and nothing offended the others. The secret to mixing prints is getting the palette right. I don't think the scale of a print matters, but the density of the pattern does. An intricate pattern on a headboard is fine, but if you're upholstering walls, the pattern needs breathing room.

You're crazy for padded rooms, aren't you?

I will remind everyone that I'm a child of the '80s, but that doesn't mean I want puffy walls with batting under the fabric. People ask me why I don't just put up paper. But I can feel the texture of an upholstered wall by looking at it. I find it oddly soothing. If you're going to do it, do it all—the walls, the headboard, the curtains, and the shades.

"Lavender isn't as girly as pink. It's more ladylike. The right shade can be cheerful and mysterious."

—NATHAN TURNER

BENJAMIN MOORE'S AMETHYST SKY

ABOVE: Turner designed the window seat in the wife's study as a plush perch with a cushion in Gaetano's Concorde velvet, trimmed in piping that "looks like a fuzzy caterpillar." Vintage stool in a Ralph Lauren Home linen. Shades in Nicky Haslam Design's Midday Lace. **OPPOSITE:** The study's walls were painted lavender, then streaked with gray for a more subdued effect. An ornate Baguès chandelier pairs with a streamlined 1960s desk. Cadman carpet, Stark. Ceiling painted in Farrow & Ball's Pavilion Gray.



To balance the formality of the de Gournay wallpaper in the dining room, Turner chose the Cracked Ice rattan chair from McGuire and a plaster chandelier from Harbinger. Doors and trim painted in Dunn-Edwards's Swiss Coffee.





Chinoiserie meets orangery in the trellis-accented powder room, with millwork by Philippe Le Manach of Accents of France. Walls painted in Dix Blue and treillage in Plummett, both by Farrow & Ball. Lantern from Charles Edwards.



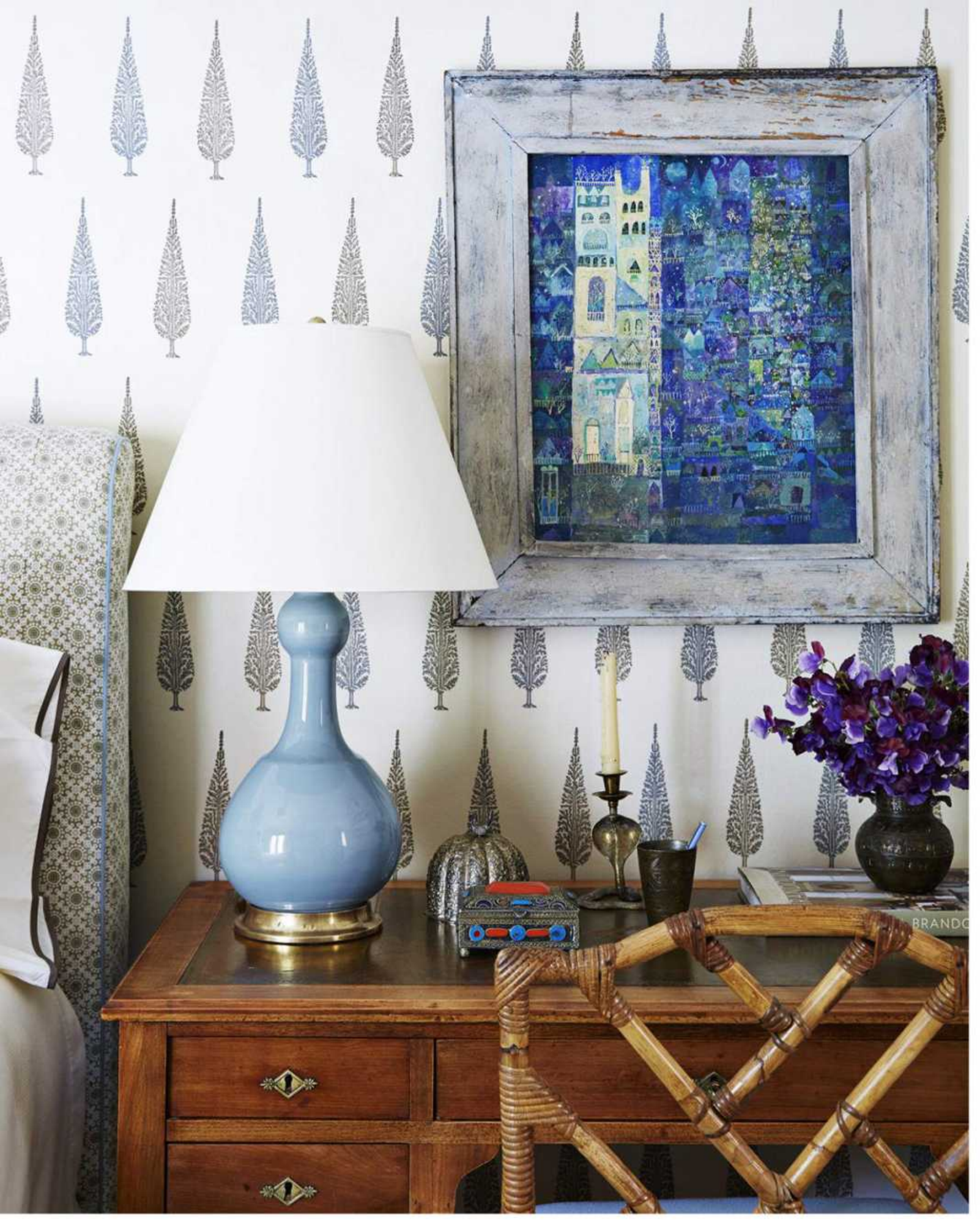
LEFT: "Blue is so soothing to me," says Turner, who used Vanuatu Twilight wallpaper from Anthropologie in the daughter's room. Headboards in Peter Dunham Textiles' Lamu. Bedding, Leontine Linens. **BELOW:** On the patio, a Restoration Hardware table is paired with Malawi chairs by Jeffrey Alan Marks for Palecek. Pillows in vintage African textiles.







ABOVE: Los Angeles–based designer Nathan Turner in the family room. **RIGHT:** In the master bedroom, walls and headboard upholstered in Jasper's Indian Flower fabric create a fresh, breezy backdrop for fine antiques, such as this neoclassical wooden chest of drawers from Kristen Buckingham. Vintage Italian lamp from Eccola. Bedding by Leontine Linens.





Going for "calm, clean, ethnic chic," Turner mixed two Muriel Brandolini fabrics with muted metallic prints for the guest bedroom's walls and bed. Bedding, Leontine Linens. **OPPOSITE:** Moroccan metal accessories add a well-traveled look to a leather-inlaid desk from Magus Antiques. Cameron lamp by Christopher Spitzmiller from Mecox. FOR MORE DETAILS, SEE RESOURCES

Resources

A listing of designers, manufacturers, distributors, and retailers featured in this issue.
For complete product information, go to housebeautiful.com/resources.

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CORRECTION

On page 86 of our July/August issue, the caption describing Janet Gregg's master bedroom gave the incorrect credit for the monogrammed pillows (which also appeared on the cover). The pillows were made by Leontine Linens (leontinelinens.com).

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I Love My Sitting Room



The designer with Topper, his Chiweenie (a Chihuahua-dachshund mix).

Interior design is my passion—it's the only thing I do outside of work. Our sitting room in Connecticut is filled with antiques and colorful, eccentric pieces we found nearby on weekends. The decor is playful and light, because my partner, Brad, and I have stressful jobs during the week, and we come here to relax. I love what I do, but I do get sick of clothes, so here we can look at other beautiful things. When we bought this house, I said, 'I wonder if we'll use this room?' And we do—every day.

CHRISTIAN SIRIANO FASHION DESIGNER
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